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THE NATIONAL FILM & COLLECTORS MAGAZINE

VOLUME 15 NO. 12 /1.75

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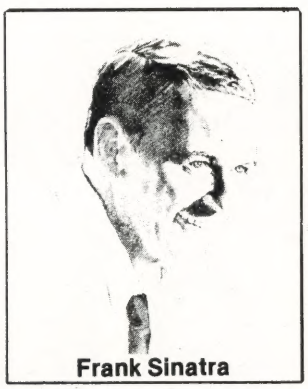
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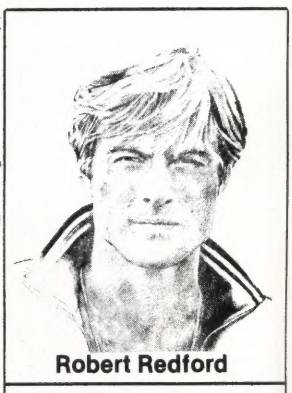
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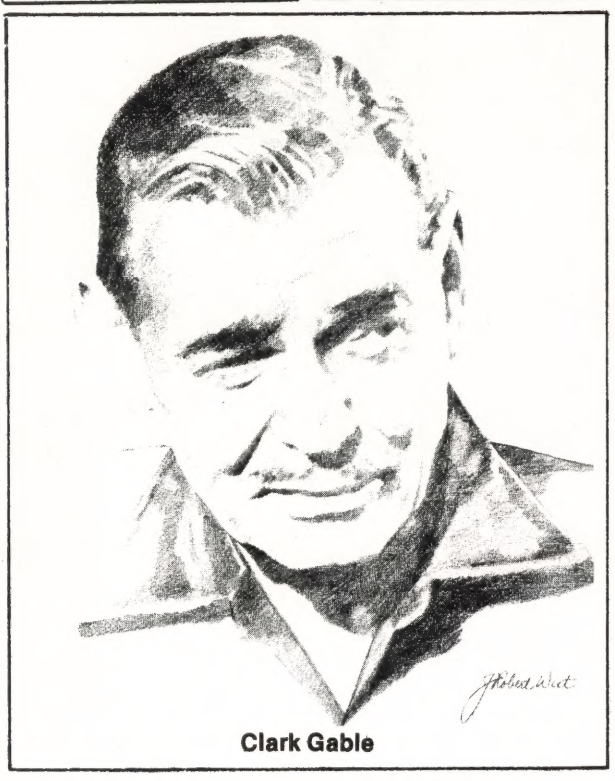
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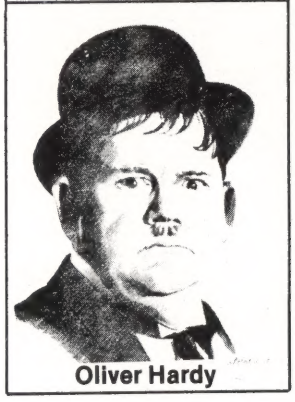
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# Hollywood studio magazine

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## ON THE COVER

Astaire & Rogers and King Kong—synonymous with RKO! This montage was created by Yani Begakis especially for HSM. In back issues, still available, we paid tribute to MGM and Warners. In future issues we'll salute the other great studios.

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# MOVIEREEL

## FRANCES FARMER BIO-PIC DEBUTS DECEMBER 3

Universal will launch EMI's "Frances" for one week only Academy Award consideration in N.Y. and L.A. on Dec. 3. The Frances Farmer biopic, starring Jessica Lange in the title role and produced through Brooksfilm, debuts at Gotham's Cinema 2 and the Avco Cinema Center in L.A.

Plan is to pull "Frances" from those locales after a week and then reopen at a limited number of cities Jan. 28. Pic will then go wide with two waves in Feb. and March.

Aside from "Frances," Universal will open Marble Arch's "Sophie's Choice" Dec. 10 in six or seven cities. On Dec. 17, Polygram's "Six Weeks" and ITC's "Dark Crystal" will bow.

## STAR FOR SUE CAROL LADD IN HOLLYWOOD 'WALK OF FAME'

Sue Carol Ladd was honored, posthumously, with a star on the Hollywood Walk of Fame, September 8, in a ceremony sponsored by the Hollywood Chamber of Commerce at 1639 North Vine Street, directly in front of the Early World Restaurant. Sue Carol's Star, the 1,753rd so dedicated, lies in between the stars of Nelson Eddy and Vera Vague.

As an actress, she starred in 25 films at Fox, Paramount, and Warner Brothers. Soon, having unofficially helped young friends obtain roles in films, Sue Carol decided to form her own agency. She launched the careers of actors such as Peter Lawford, Rory Calhoun and Julie London but her most famous discovery was a blond, handsome young man named Alan Ladd, who soon became her husband.

**Amanda Blake** of "Gunsmoke" fame waves to fans during a parade. (Photo by Yani Begakis)

Alan Ladd became one of Hollywood's greats.

Sue served on the Board of Directors of Harvard Military School, was a director of the Motion Picture Country Home and Hospital and always remained deeply interested in the organization. She just passed away this year on February 4, 1982. ★

## GREER GARSON GUESTS ON 'LOVE BOAT' SEG

Greer Garson will guest star on "The Love Boat," an Aaron Spelling production in association with the Douglas S. Cramer Co.

A six-time Oscar nominee and Best Actress winner for her 1942 "Mrs. Miniver" performance, Garson will play the romantic lead in the "Tomorrow Lady" segment of the series. Garson says she's playing the role because she loves the show—"I only want to do things where I think the audience is feeling better than they were when they came in the theatre." She's feeling great following two hospital stays in two years. And doesn't even realize she has a pacemaker (which has to be changed only every seven years).

## BEATLE FANS STEAL ST. SIGNS

The Beatles are having streets named after them in the Kensington neighborhood of Liverpool, England, their birthplace.

They will be named Ringo Starr Drive, John Lennon Drive, Paul McCartney Way, and George Harrison Close.

The street signs are a natural for fans who want to steal them. Already, three of the signs have disappeared from the local council workshop.

Officials are prepared for a repeat of the "Penny Lane" episode ("Penny Lane" was one of the foursome's biggest hits), when they had to make thousands of signs to replace those stolen.

## NEW HOBOKEN STUDIO "STAGES" LAUNCHED

A milestone in the brief history of New Jersey's organized pursuit of film work was the formal signing of a property lease effectively launching the $5,500,000 Hoboken Stages project at the landmark "Black Maria" studio in West Orange.

N.J. Gov. Thomas Kean witnessed the inking rite along with Hoboken Stages developer Jerome Kretchmer, stage and screen actress Celeste Holm.

Dubbed the Black Maria because of its color and unique design, the antique studio was built in 1893 for a meager pre-inflationary sum of $637.67. Inventor and film pioneer Thomas Edison oversaw the construction and used the studio as his lab and for filming of "Buffalo Bill," "Opium Den," "Gayety Girls" and "Mexican Knife Duel."

Commissioner Friedman said "a cornerstone of a New Jersey film industry must be a studio," and the Black Maria was selected for the signing ceremony to symbolically bridge the two ages of filmmaking, expecting a new era to be repped by the Hoboken Stages upon its slated completion in January of 1984.

## FILM CLIPS

. . . **Sylvia Sidney,** here to play Dyan Cannon's mother in "Having It All," says it's her best role since playing Joanne Woodward's mom in "Summer Wishes, Winter Dreams," for which Sidney got an Oscar nomination in 1973 . . . More than 7,000 weeping, rain-soaked **Elvis Presley** fans converged on the singer's Memphis, Tenn., mansion on the fifth anniversary of his death. Tours of Graceland, Presley's home, continued at a brisk pace all day, but souvenir

## FILM CLIPS

Continued

sellers reported that most visitors were staying away from the trinket stands. Police said 12,000 persons took part in a candlelight procession to the singer's grave on the mansion grounds . . . **Sylvester Stallone** will direct "Stayin' Alive," the Saturday Night Fever" sequel **John Travolta** will do for Paramount . . . Hot off the press: "The Celebrity Sex Register" by **Shirley Sealy**, who's boiled down all those kiss-and-tell autobios into quite an eye-popping dossier on 101 luminaries . . . One entry for **Elizabeth Taylor** quotes **Mike Todd** on a love life of Liz: "She's been on a milk toast diet all her life with men," Mike howled. "But me —*I'm* read meat!". . . **Michael Landon** is in Bangkok, Thailand, to begin production of NBC's "Comeback," his first major motion picture role in more than two decades. Landon will star in the true story of John Everingham, the last Western journalist in postwar Laos, whose 1978 rescue of the woman he loved made international news.

"Comeback," which will be broadcast in the United States on NBC early in 1983, will be released world-wide as a motion picture through 20th Century-Fox . . . A biopic of **Steve McQueen** will mark Pierre Cossette's entry into bigscreen production. He bought screen rights to William F. Nolan's "McQueen." "It's more about the person—than the movie star," says Cossette, "the story of the search for his father. McQueen's father abandoned Steve at the age of six months and he never quit the quest to find him"—up to the actor's death at 50.

Since 007 arrived for shooting at the Berlin Wall, the city has been a beehive of p.r. activity. Berliners and tourists gaped at **Roger Moore** doing his stuff along the Berlin Wall in the **Albert R. Broccoli** production of the James Bond thriller "Octopussy," directed by **John Glen**. The MGM/UA release will hit the screens here next summer . . . Hume Cronyn & Jessica Tandy open Nov. 10 at the Ethel Barrymore Theatre,

Continued on Page 34

**The RKO logo** was used as background in the cult film, "**Rocky Horror Picture Show.**'.

## RADIO ROUNDUP

Good news: **CBS Mystery Theatre** airs at midnight followed by ABC **Talkradio Hawaii** resurrected:

The weekly radio show which spread Hawaiian music throughout the mainland U.S. as well as many parts of the globe for 40 years before being discontinued in 1974, has been revived. Show No. 2083 was presented and taped Aug. 14 on the Banyan Court of the Moana Hotel, where the program originated in its early years. Don McDiarmid, chairman of Hula Records, is responsible for bringing "Hawaii Calls" back to life. McDiarmid was high bidder and acquired the show from the financially troubled Hawaii Corp. several years ago. In its heyday, "Hawaii Calls" was aired by some 500 stations across the nation and carried overseas by the American Forces Network. Singer Ninan Kealiiwahamana, who was with the show for many years, is musical director of the revival, which McDiarmid is syndicating.

**"The New Project Sinatra"** is being syndicated as a 12-hour radio special on Frank Sinatra by Arnold & Assoc. of Dallas. Special runs through the singer's musical history, including interviews with Sinatra and his pals, including Sammy Davis Jr., Dean Martin, Joey Bishop and Nelson Riddle, plus recorded concerts

*Veteran cowboy star* **Monte Hale** receives the **1982 Buffalo Bill Cody Award** from Nebraska Governor Charles Thone while Nebraskaland president Ted Long looks on. Hale joins such figures as Henry Fonda, Charlton Heston, Tim McCoy, Andy Devine, Chuck Connors and Slim Pickens as winner of the award, one of the top salutes in Western folklore.

## CHARLTON HESTON HONORED AT FRENCH FILM FESTIVAL

Charlton Heston was honored September 9-12 at the Deauville Film Festival, France, as 'Guest of Honour.' A retrospective selection of 10 films and a European premiere of his newest movie "Mother Lode," action-adventure film from Agamemnon Films that he directed and in which he stars with Nick Mancuso, Kim Basinger and John Marley was shown.

Accompanying Heston to Deauville was his wife Lydia and son Fraser Clarke Heston, producer-writer of "Mother Lode," which opened throughout France on September 15.

Previous Heston films screened at Deauville were "Will Penny," "El Cid," "Planet of the Apes," "Big Country," "Touch of Evil," "Major Dundee," "Naked Jungle," "Ten Commandments," "Ruby Gentry" and "The Greatest Show on Earth."

## EDDIE BRACKEN LEGIT THEATRE FOR MGM FRONTON

After being dark for nearly two years (October, 1980), the massive jai alai fronton at Reno's MGM Grand looks like it'll receive new life early in 1983. Jud Allen, former head of Reno's Chamber of Commerce, announced that he and Eddie Bracken, producer and actor, have formed a partnership to remodel the auditorium and convert it to a 2,300-seat theatre, as yet unnamed.

The deal with MGM is for a 10-year lease with the hotel, besides paying all reconstruction costs, estimated from $3,500,000 to $5,000,000.

## FIRST HOMEVID 'SMELLY'?

From Videospace in London comes "Odorama," or the first homevid "smelly." It was released theatrically as "Polyester" with Tab Hunter topcast.

Packed with the cassette is a "sniff card" which, when scratched, releases an odor suitable to scenes in the film.

# MAN ABOUT TOWN
# LEE GRAHAM ...

"Golly, Gee...Look at the ole girl now!" You could see **Carol Channing** in all her glory playing the role of a lifetime in "Hello, Dolly" at the Pavilion. If, at 61, she's tired of walking down that staircase as she has done almost 2000 times since 1964, you'd never guess it. Applause was overwhelming for this oversized kewpie doll as the uncanny Channing charm emanated from saucer-shaped eyes and that contortable face.

As Carol announced opening night, she was back in L.A. where it all began in 1948. That was when she first burst into bloom as the Gladiola Girl of "Lend an Ear" at the Las Palmas Theatre. From there she metamorphosed herself into Lorelei Lee demonstrating why "Gentlemen Prefer Blondes" on Broadway.

Interestingly, **Ethel Merman** once told me that Jerry Herman had originally written the score with her in mind as Dolly. David Merrick offered her the role while she was touring in "Gypsy," but she turned him down. Eventually, when Merrick asked Merman for the thirteenth time, she accepted and was the eighth and last Dolly in the Broadway company. It's hard to picture anyone creating the role with which she is so closely identified except Channing.

Following the opening, **Ross Hunter** and **George Burns** co-hosted a soiree at the Pavilion Restaurant for Carol who had switched from her red wig in the show to her off-stage blonde wig. While others enjoyed the sitdown dinner, Carol filled her plate with vegetables which she always carries in silver containers. She even carried the specially prepared dishes when she dined at Buckingham Palace.

Evelyn Keyes and Jan Sterling were excited over their upcoming stage venture, "Breaking Up the Act" which Ross Hunter directs, Jacque Mapes produces. It opens at the Beverly Dinner Theatre in New Orleans Oct. 26. The show's third star, Betty Garrett, was in San Francisco and unable to make the party.

It was a rare reunion for **Margaret O'Brien** and **Elizabeth Taylor,** friends since they worked together in "Jane Eyre" (1944) when Margaret was 7, Liz was 12.

Virginia Mayo and I shared a table with Marie Windsor and Jack Hupp, Virginia O'Brien and Harry White and Kay Gable with her brother, Vince Williams. Kay told us her handsome 21-year-old son, John Clark Gable, has no interest in following in his father's acting footsteps; he wants to be a mechanic.

**Rock Hudson** and **Elizabeth Taylor** visit **Carol Channing,** in her "Dolly" costume, between acts opening night of the show at the Pavilion.

**Tom Drake** with **Lee Graham** at a London film studio in 1959.

Other included Rock Hudson with Elizabeth Taylor; Betty White with host Hunter; Frances Bergen with Jacque Mapes; Virginia Grey; Alexis Smith and Craig Stevens; Jerry Herman (escorting the widow of "Dolly's" original director, Gower Champion, Karla); Gower's previous wife, Marge Champion Sagal, with sons, Blake and Greg Champion; and bringing their secret dating of the past 2 years out in the open, Michelle Marvin and Dick Van Dyke.

**Rouben Mamoulian** received the Directors Guild of America's prestigious D.W. Griffith Award from Robert Wise becoming the 14th recipient in over three decades.

Delbert Mann, who moderated the event at the Directors Guild, described Rouben as "a true master of the cinema . . . of style and taste." The truth of those words was seen in film clips from 11 of Mamoulian's 16 films and, on the 50th anniversary of its premiere, "Love Me Tonight" in its entirety. "Love Me Tonight" is a Mamoulian favorite and it's easy to see why. The musical, with such in-

**Dana Andrews** greets **Rouben Mamoulian** at Directors Guild tribute to the pioneer director. (Photo by Yolan de Renesse)

tuitive direction highlighting the jaunty style of **Maurice Chevalier** and captivating charm of **Jeanette MacDonald,** holds up beautifully.

Mamoulian, tall and distinguished at 84, sat on stage in a mammoth gold "throne" listening to tributes from speakers. These ranged from George Folsey, cameraman on Rouben's first film, "Applause" (1929) to Jan Clayton, star of the director's Broadway hit, "Carousel."

**Gene Raymond** recalled he hadn't even met Jeanette when she filmed "Love Me Tonight" (they wed 5 years later). **Dana Andrews,** referring to the excerpt from "City Streets," wondered "if Sylvia Sydney upstaged Gary Cooper the way she did me when we worked on stage recently in 'Morning's At Seven.'"

Obviously touched, but never losing his sense of humor, Mamoulian, at the evening's end, asked, "Could we do the whole thing over again? After all, it was just take one . . ."

★ ★ ★

**Corinne Calvet** has always claimed, "I lose weight by giving an order to my mind. I am a student of metaphysics and can make my weight move from hip to my calf by self-hynosis."

Now, with her movie career behind her, 57-year-old Corinne has become a hypno-therapist practicing in Santa Monica. She uses power of suggestion through hypnosis to help people who want to quite smoking, drinking, over eating, etc.

Her consciousness level-changing experiences, besides bringing Corinne "inner peace," have taught her "not to depend on anyone for happiness; you have to look within yourself."

★ ★ ★

From Las Vegas comes word that another French ex-sexpot, **Denise Darcel,** is a baccarat shill at Caesars Palace.

★ ★ ★

It's always sad to say good-bye to a good friend, especially one as loyal and kind as **Tom Drake.**

In the Forties Spencer Tracy described him as "MGM's best young actor." But in the Fifties things began to go wrong for "The Boy Next Door." His performances were always good, but he never regained his early popularity.

Tom had conquered a drinking problem, but he just wasn't able to quit that heavy smoking, a fact which contributed to his death.

At the funeral, where I was a pall bearer, many co-workers from his MGM days turned out to pay their final respects to the fine, honest actor including Gloria DeHaven, Margaret O'Brien and Virginia O'Brien.

★ ★ ★

You couldn't say **Ingrid Bergman** and I were close friends. I only saw her about six times, but, surprisingly, we spent four of those evenings together.

We met in 1975 when Ingrid was at the Shubert in "The Constant Wife." At that time she was a seemingly healthy 59. I couldn't believe the honesty of this star. Absolutely nothing phony. She drank, smoked, stayed up late and looked glorious. We hit it off well and when she expressed a desire to visit Hollywood's Magic Castle, I was delighted to take her.

A few weeks later I received a note from Washington, where she was playing in "Constant Wife," saying she would be back for the Academy Awards and if it wouldn't be an "imposition," she'd like to go back to the Magic Castle. My pleasure!

We dined on another occasion at her favorite restaurant, Trader Vic's. During our long conversations I marveled that after scandal, scorn, divorce, heartbreak, a son out of wedlock, twin daughters with benefit of clergy, professional failures, another divorce, another marrigae, renewed success, and grandmotherhood, the exiled movie queen was so uncomplicated.

Later I received a thank you note inviting me to dine with her the next time I was in Europe. I didn't get there. Ingrid always sent a Christmas card—up until three years ago. Now, only memories of an illustrious actress who was my friend—briefly.

Mamoulian directs **Jeanette MacDonald** in "Love Me Tonight" (1932) which was shown at tribute to Rouben on the 50th anniversary of its premiere.

**Pola Negri** came out of a 21-year retirement to make her last film, Disney's "The Moonspinners" in 1964.

**Pola Negri** had planned to stay here a month, but she had a fall in the bathroom of her Beverly Wilshire suite, so cut her visit short and returned to San Antonio to see her doctor.

Now 85, still with jet black hair, the legendary silent screen star looks back on her affair with **Rudolph Valentino,** "I regret that I met him so late. We had only one year of happiness." In the aftermath of Valentino's death, Pola married Russian Prince Serge Mdivani who was killed in a polo game in 1936.

Except for failing eyesight, Pola is in good health. When asked if she would change her traumatic life, she says in that Polish accent, "I would relinquish neither inner scars nor external glories. I have wept and laughed, been foolish and wise. There is an edge of triumph in the peacefulness of my old age."

# THE RKO STORY

The RKO Studio is of singular importance in the history of the American film industry. Without RKO there would be no *Citizen Kane,* Kong would not have climbed the Empire State Building into our collective subconscious, and Fred Astaire and Ginger Rogers would not have given grace and style to the film musical. Without RKO, Katharine Hepburn would not have been able to change our perception of what film acting and film stars could be; John Ford would not have created several of his masterpieces. At RKO were made the first full-color motion picture experiments in the Technicolor process. At RKO two generations of young film makers found a congenial and demanding school of motion pictures: such diverse and iconoclastic talents as George Cukor, Orson Welles, George Stevens, Robert Wise, Garson Kanin, Mark Robson, Nicholas Ray, and John Frankenheimer were there given their first opportunities to become the skilled professionals whose work we know today.

RKO was the last major studio to be formed, created in 1928 as a direct result of the sound revolution then raging through Hollywood. It was started as a holding company for the patents on the new RCA Photophone sound-on-film process and to produce, distribute, and exhibit films made in the new system. The name RKO was an amalgamation of the parent Radio Corporation of America and the Keith Albee-Orpheum chain of vaudeville theaters, which RCA had acquired for its exhibition outlet. For production, RCA took control of the FBO studio at Melrose and Gower in Hollywood, forming a new production company called Radio Pictures, whose product would be distributed through Radio Distribution Corporation and shown in what were now RKO Theaters.

Because of its newness, because of its lack of an entrenched bureaucracy, because of its freedom from established tradition, RKO had a more adventurous spirit than its competitors, and this was evidenced by the talented young staff, both technical and creative, that dominated it during the first 25 years. The reputations of many of the industry's later greats were established by their early work at RKO. Producers like David O. Selznick, Merian C. Cooper, Pandro S. Berman, Val Lewton, and Dore Schary gave RKO films a distinctive style and intelligence and in the process set new standards for industry excellence. Stars like Irene Dunne, Constance Bennett, Ginger Rogers, Cary Grant, Lucille Ball, Robert Mitchum, Charles Laughton, Rosalind Russell, Bette Davis, Robert Ryan, and John Wayne all did some of their best early work at RKO, utilizing it as a stepping stone to greater fame at other studios.

The RKO films were among the best written in the industry, with some of the most notable names available writing innovative, award-winning adaptations and original scripts. The collective efforts of men and women like Sarah Mason, Dalton Trumbo, Norman Corwin, Howard Estabrook, Ruth Rose, John Paxton, Leonard Spigelgass, Andrew Solt, Stephen Vincent Benet, Garson Kanin, Morrie Ryskind, Allen Rivkin, Norman Krasna, Dudley Nichols, Frank Nugent, Samson Raphaelson, Zoe Akins, William Faulkner, and Samuel and Bella Spewack enriched their craft and enlivened the imaginations of millions of movie-goers. RKO also provided financial sustenance for relative unknowns, such as Horace McCoy, who worked for two weeks on *King Kong* in 1932-33 while he was writing his own kind of masterpiece, *They Shoot Horses, Don't They?* Nathanael West, straight from the publication of *Day of the Locust,* was hired as an RKO screenwriter and he worked on films as disparate as *Five Came Back* and *The Stranger on the Third Floor.*

The RKO technical departments were acknowledged to be among the finest in the industry. The art direction by individuals such as Max Ree, Van Nest Polglase, Albert S. D'Agostino, and Carroll Clark was sophisticated and trend-setting, influencing not only the other studios but also bringing a new awareness of taste and style to the film-going public. The photograph in RKO films was always carefully unobtrusive, artful in its seeming artlessness. Men such as Joseph August, Nicholas Musuraca, Harry Wild, J. Roy Hunt, Edward Cronjager, Bert Glennon, Ted Tetzlaff, Gregg Toland, Winton Hoch, and George Barnes all created vivid black and white and color images that spring from the screen with an immediacy and an impact that is still being copied. The art of film scoring as we know it was developed at RKO by such masters as Max Steiner, Bernard Herrmann, Alfred Newman, Roy Webb, and Dimitri Tiomkin. The scores that these men wrote for classics like *King Kong, Citizen Kane, The Hunchback of Notre Dame, The Thing,* and *The Big Sky* influenced later composers and in many instances have achieved a reputation of their own apart from the films.

It is one of the ironies of film history that RKO, born with the sound era, was the first major casualty of the televison era and of the economic blight that soon decimated the studio system. However, in the brief span of its existence RKO enjoyed a succession of dedicated, gifted people who taxed their talents to the fullest to maintain a consistent flow of high quality, tough, literate, and romantic films. That they succeeded is testament not only to their own abilities but also to the adaptability of the studio as a catalytic creative unit. The attitudes and beliefs espoused in the films made there mirrored accurately the changing tastes and preoccupations of American audiences, as well as exhibiting the imagination and taste of a world that was distinctively RKO. —Ronald Haver

# RKO Archives to UCLA

## *An Historic Occasion*

**by Lee Graham**

King Kong would have gone ape! There hasn't been such a turnout of stars in years as at the luncheon on the campus for the donation of RKO Radio Pictures' $5 million archives to UCLA.

In an impressive ceremony, following speeches on behalf of UCLA and RKO, the studio's former executive producer, Pandro S. Berman, recalled the RKO years and, adding a glamorous footnote, introduced the celebrities.

Reunited for the afternoon were Fred Astaire and Ginger Rogers. Astaire no longer has that famous jaunty walk due to a balance problem which forces him to move slowly. But at 83 he's still a stylish gentleman even though he refers to himself as "a funny looking guy."

We sat next to Fay Wray who'll always be remembered screaming and thrashing in the hairy arms of King Kong, even though she made 90 other pictures. Jane Russell chastised me slightly for not eating at her restaurant, Duke's, in Sedona, Arizona on my recenttrip there.

It was a truly memorable event as you can see by this special layout.

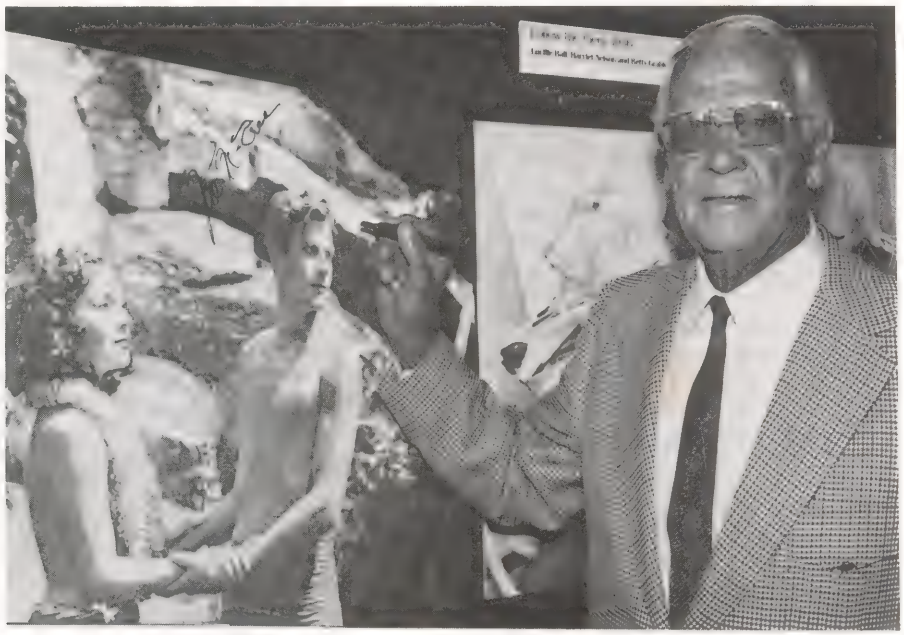
Rogers & Astaire take a turn around the dance floor for old time's sake.

Lee Graham with Joel McCrea and his wife of 49 years, Frances Dee, on a rare trip to town from their ranch in Thousand Oaks.

**RKO STUDIO PHOTO:** (From left, first row:) Fred Astaire, Laraine Day, Ginger Rogers, Rhonda Fleming, Fay Wray, Sam Jaffe , Virginia Mayo, Anne Jeffreys and Jane Russell. Second row: Janet Leigh, Jane Wyatt, Hermes Pan, Susan Strasberg, Jane Greer, Pandro Berman, Mala Powers, Harriet Hilliard Nelson, Ralph Bellamy and Guy Madison. Between second and third rows, at right, Helen Mack, Mary Brian, and Rudy Vallee. Third row: Lizabeth Scott, Martha Scott, Joan Leslie, Joel McCrea, Frances Dee and Dorothy McGuire.

## THEN & NOW—Stars autographing blow-ups from their RKO films.

(Top row, L to R): **Anne Jeffreys, Joel McCrea.** (2nd row): **Jane Wyatt and Fay Wray.** (Bottom row): **Rudy Vallee, Rhonda Fleming and Guy Madison.**



# RKO HAILED IN GOTHAM

by Ron Haver

The last film made at RKO was Mitchel Leisen's remake of *Tom, Dick and Harry* called *The Girl Most Likely.* As the film neared completion, each department would be closed down until, on the last day of shooting, there was no one left except the production crew and the studio cop.

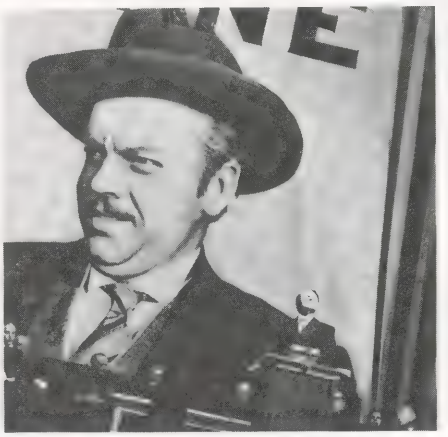
The end came with more a whimper than a bang. The facility was sold to Desilu, the corporation owned by Lucille Ball and Desi Arnaz, who had met and married while they were making *Too Many Girls* at RKO in 1940. They took over officially in January 1958; the name RKO Radio Pictures had been obliterated from the building, as had the radio tower insignia on the northwest corner of Gower and Melrose.

All that was left to indicate that RKO ever existed was the half dome with a relief map of the world, and the more than 700 films made there over a period of thirty years. None of the films made at RKO changed the course of human events; no film ever has. But they did and still do give us a sense of ourselves, of our ideas, of our hopes and longings, and sometimes of the absurdity of life. One thing that Joseph P. Kennedy and Floyd Odlum and Howard Hughes and the rest of the financial manipulators probably never thought was that they were letting a group of talented people create a legacy of their time, one which reverberates to this day. ★

A week after the RKO archives were presented to UCLA, another RKO celebration took place on the East Coast. Some of the group made only one RKO film. Van Johnson was dropped after his screen debut in "Too Many Girls." Ruby Keeler, in her only non-musical, replaced Katharine Hepburn in "Mother Carey's Chickens." John Lodge, reunited on this occasion with the director, George Cukor, and co-star, Joan Bennett, of his one RKO film, "Little Women," went on to become Gov. of Connecticut and Ambassador to Spain and Argentina. Arlene Dahl's only film at the studio was "Slightly Scarlet." Earl Blackwell became head of Celebrity Service after a couple of RKO films.

*Ron Haver is the director of film programs for the Los Angeles County Museum of Art.*

THE HUNCHBACK OF NOTRE DAME (1939)
With Charles Laughton



CITIZEN KANE (1941)
With Orson Welles

(Left to right:) **Kim Hunter, John Beal, Dickie Moore, Ruth Donnelly, Erik Rhodes, Ruby Keeler, Earl Blackwell, Ann Miller, Margaret Hamilton, Van Johnson, Arlene Dahl, Joan Bennett, George Cukor, Ambassador John Lodge.**

# RKO: THE LATER YEARS

**Richard B. Jewell,** Ph.D., author of the new book ***"The RKO Story"*** and associate director, Cinema Studies, University of Southern California.

**by Mike Hughes**

They gave us Astaire and Rogers, King Kong, the Hunchback of Notre Dame, that most controversial of citizens, Citizen Kane and those aristocratic and most magnificent Ambersons.

RKO released their first film in 1929 but the decade to follow saw the studio on the brink of financial ruin. While facing collapse, RKO glowed with the musicals of Fred and Ginger and shared the box office glory of "King Kong," produced under the leadership of production head David O. Selznick.

George Shaefer became president of the company in 1939. Being more of a gambler and rather progressive, Shaefer saw many of his new ideas backfire. One project which backfired was bringing in Orson Welles. Resulting was "Citizen Kane." "Citizen Kane" suffered greatly at the box office due to pressures brought by Hearst on many of the big theatre chains who in turn refused to play the film.

*RKO began the forties with a bang—**Citizen Kane**—and ended the fifties with a whimper, after Howard Hughes had his way.*

Desiring to turn RKO into a prestige studio, Shaefer brought to the screen the films "Abe Lincoln in Illinois" and "They Knew What They Wanted," both adapted from Pulitzer Prize winning plays. Shaefer's ideas, as right minded as they were, did not pay off commercially, and he resigned in 1942.

Assuming the position of production head was Charles Koerner. With a background in theatre exhibition Koerner had an instinct for what audiences wanted to see on the screen. In a matter of eight months Shaefer turned everything around at RKO. After years of languishing and being in receivership, RKO's profits were very high.

Early in 1946 Koerner died of acute leukemia. At that time, the greatest box office year in the history of the industry, RKO's corporate profits were twelve million dollars.

*From **King Kong** to **Citizen Kane,** RKO Pictures kept Americans entertained while RKO executives tried to keep the company out of the red.*

With such high profits, a decision had to be made quickly as to the future leadership of RKO.

It was decided in late 1946 to bring in Dore Schary, who had been a writer for David O. Selznick.

Selznick and RKO had a unique type of relationship. Co-operating on certain films, they would provide certain elements and share in the financing and profits of the films. One of the elements shared in these pictures was Dore Schary. Schary had been the producer supplied by Selznick for such RKO film successes as "The Bachelor and the Bobby Soxer," the Academy Award winning film "The Farmer's Daughter" and "Till the End of Time." RKO decided to hire Schary on full time as their production chief, his tenure lasting from 1947 until mid-1948.

As Schary assumed his position at RKO, Hollywood soon found itself in a period of great change. Attendance at theatres in 1947 dropped 20% over that of 1946. Pictures that had once been automatic hits were no longer seeing such a success margin. To this environment emerged Dore Schary.

Having an interest in entertainment, Schary also wanted to make a certain number of pictures which would educate his audience. As production chief, his first big RKO production was "Crossfire," a film dealing with anti-semitism and one nominated as Best Picture of the Year.

Ironically "Crossfire" was directed by Edward Dmytryk and produced by Adrian Scott, who were caught up in a crossfire of their own. 1947 was the year the the House of Un-American Activities swooped down

on Hollywood, blacklisting this brilliant producing-directing team at the time of their greatest film.

As dark clouds continued to gather over Hollywood, Floyd Odlum, owner of the controlling interest in RKO stock, decided to get out of the business, selling his controlling stock to the enigmatic Howard Hughes.

By mid 1948, ¾ of the RKO employees had been laid off, this including the departure of Dore Schary. Not being able to deal with Hughes and his constant interruptions and interference, Schary left the studio for MGM.

In an effort to save RKO, Hughes hired Jerry Wald and Norman Krasna for a fifty-picture contract. Wald and Krasna ended up making a total of four films before hastily leaving RKO.

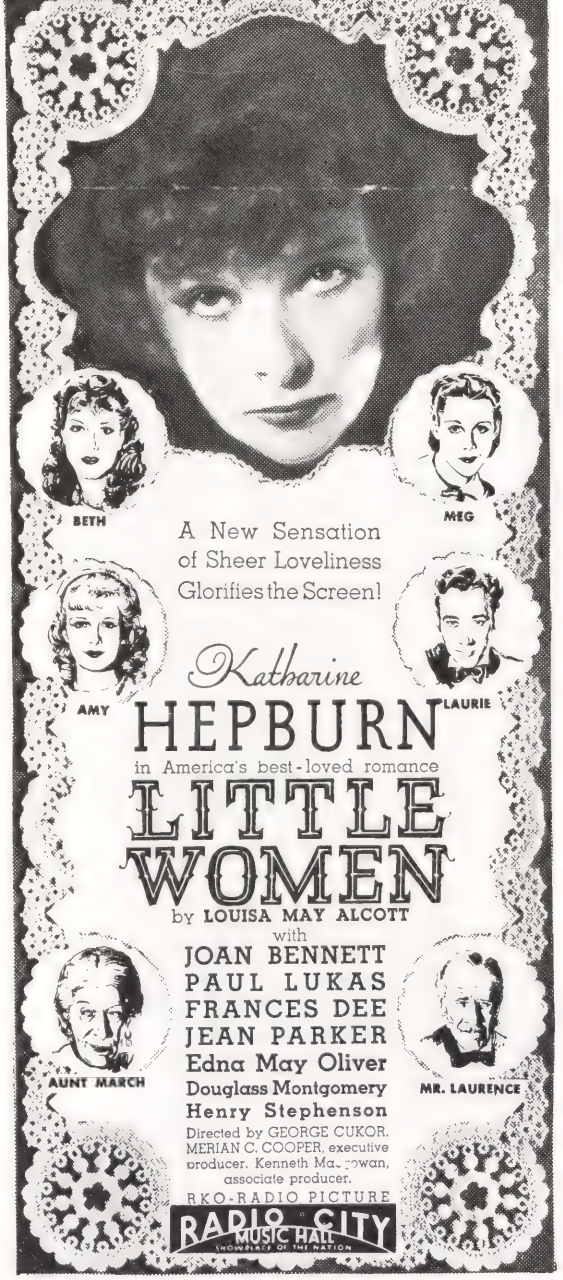
Richard Jewell, author of the new book, "The RKO Story," written with the assistance of consulting editor Vernon Harbin, labels the Hughes era as the "Plague Years at RKO."

Jewell states: "Hughes would bring people in, make big promises, pay big salaries and constantly interfere. Films would start and stop in mid-production. Actors would be cast and make 2/3 of the film and then would be fired. Films would be finished and Hughes wouldn't like them, thereby having the film reshot. Some films sat on the shelf at RKO for years before Hughes would get around to releasing them. Actresses were hired, put under contract and subsequently never appeared in an RKO film."

*Hughes supposedly paid one visit to the studio he had purchased. He drove through in the middle of the night without stopping. His only piece of advice: "Paint it."*

Rumor and speculation have it that Hughes never appeared on the RKO lot. Having an office on Romaine Avenue, near the Goldwyn Studios, Hughes would convey his feelings and wishes by messenger or by phone.

In 1951 RKO made a big musical entitled "Two Tickets to Broadway." Wanting to inspect the sets, Hughes would order them dismantled, hauled over the Goldwyn Studios, reassembled where Hughes inspected them. The sets then had to be struck and trucked back to the RKO lot.




Known as a rabid anti-communist, Hughes produced several anti-communist films, "The Woman on Pier 13" among them. To scrutinize the political leanings of his employees, Hughes had his own kind of Gestapo at the studio who would ascertain if any one on the lot manifested left wing sympathies.

Much of the collapse of RKO can be attributed to the many new changes in the industry. Because of television, audiences continued to evaporate at the theatres in alarming numbers.

One of the strangest periods in the studio's history took place in 1953. That year Hughes sold the studio to a group of people from Chicago whom the Wall Street Journal reported to have gang connections. The notion of gangsters running a Hollywood studio was all that the press needed to make a near scandal out of the situation. While the Chicago group was in power, only one film was put into production, the group finally giving up and returning the studio to Hughes.

Moving along slowly in the Fifties, RKO made a series of terrible films which reflected Hughes' personal obsessions but were not commercially viable. "Jet Pilot" went into production in 1949 with John Wayne and Janet Leigh but was not released until 1957. Another expensive box office disaster produced by Hughes was "The Conquerer," considered to be one of the worst films ever made.

In 1955, after a period of lawsuits, Hughes became so exasperated that he decided to buy the entire company and purchase all of the outstanding stock for more money than the stock had ever been worth. This move by Hughes was approved by all of the stockholders except one, Floyd Odlum, the man who had sold Hughes the controlling interest in 1948.

It appeared that Hughes had promised to sell Odlum the RKO Theatre chain when the divorcement decree separating studios and their theatres became final. At the last minute Hughes reneged on the deal and Odlum reciprocated by blocking Hughes' proposed purchase.

Applied to the profits of Hughes' many other ventures, the losses at RKO would have been a tremendous tax advantage. Facing the impasse with Odlum, Hughes finally sold the studio to General Tire Company in 1955.

General Tire Company had one major interest in their purchase of RKO, the studio's back log of over 700 films. As the owner of six major television stations, General Tire found that audiences wanted feature films, but the major studios still held back from releasing their films to the rival industry. RKO's backlog soon became part of General Tire's enormously successful Million Dollar Movie.

For a short period in 1956, RKO was the busiest studio in Hollywood. In an effort to keep RKO productive, General Tire produced a number of inferior films made by inexperienced filmmakers. Soon the doors closed forever on the studio as a feature film producing facility.

1957 saw the entire RKO empire being sold to the television producing firm of Desilu, half of which was Lucille Ball, once an RKO contract player who was now coming back and virtually owning her old studio. When Desilu sold the studio to Paramount in the late Sixties, the former stages of RKO entered yet another era of television production.

It seemed symbolically fitting that television would take over the RKO lot as that medium had contributed much to the demise of one of Hollywood's truly great film factories. ★

# Fred Astaire in the RKO Days

KEYHOLE PORTRAIT . . . HARRIET PARSONS

A few years ago Hollywood producers would have told you in two words...what they thought of Fred Astaire as a movie potentiality..."impossible"...(with apologies to the Goldwyn Treasury)...though an international favorite...a dancing sensation in London and New York...he wasn't handsome...in fact he had a funny face...to-day Astaire is one of Hollywood's brightest stars...his debonair personality...his irresistible casualness...his effortless and superb grace...have won millions of fans... and his funny face conveys romance ...glamour...and good old-fashioned sex appeal...to swarms of feminine admirers...his enchanting nonchalance ...and joy-in-life...are his chief charms...yet offscreen he's quiet... dignified...unspectacular...and unaffected intensely earnest about his work...and prone to worry...perfects his dance routines with tireless patience...isn't satisfied till they're faultless...three pictures put him over...made him the tops...film debut was in MGM's "Dancing Lady"...in which he had little to do...then came RKO-Radio's "Flying Down to Rio" ...which gave the Astaire talents a better break...started the fan mail rolling in..."The Gay Divorcee" brought him into his own...revealed him as a full-fledged star...capable of carrying a picture...though a modest man...not given to poses...he has the unmistakable air of a successful man...there's an aura of wealth... well-being...and assurance about him...and no wonder...his career has been an unbroken succession of hits...with never a setback...was playing the Orpheum Circuit at eight...with famous sister Adele...they had their own act...and got $200 a week...at seventeen they were featured in "Over the Top"...a Broadway musical...from then on nothing could stop them...their dancing became the talk of two nations...their comedy and wit an international topic of conversation...in 1922 the amazing Astaires revealed they could act...as well as dance...in a show called "For Goodness Sake"... both played character roles...made their customary hit as dancers...and won additional laurels as actors... followed other shows...other successes...in New York and London... till the team became legendary...then a startling thing happened...Adele Astaire retired...at the height of her fame...to become the bride of Lord Charles Cavendish...leaving Fred on his own ...he scored an enormous personal hit ...with his first solo appearance ... in "The Gay Divorcee" he "wowed 'em" ... in both America and England... then RKO-Radio called him back to Hollywood...for "The Gay Divorcee" ...based on his stage hit...Londoners had a fit...over losing their favorite ...London tailors named him as one of world's 12 best-dressed men...but he doesn't care much for clothes... though he wears them flawlessly... with careless ease...once owned a stable of race horses...intends to again...is crazy about hunting... takes long trips into New Mexico and Arizona...dogs are his favorite pets ...hobbies are sports of all kinds... especially horse-racing...prize fights ...and golf...dislikes parties...people in large numbers terrify him...steers clear of public functions...evolves his own dance routines...experimenting for hours on end...born in Omaha, Nebraska...was educated by private tutors...is married to Phyllis Potter of New York...current picture is "Roberta"...in which he co-stars with Irene Dunne and Ginger Rogers. ★

# GINGER ROGERS
## The All-American Movie Star

by Dina Di Mambro

Mention the name of Ginger Rogers and it conjures up the image of an all-American beauty with twinkling blue-green eyes, golden copper hair and a sparkling smile. Equally as dazzling as Fred Astaire's elegant dancing partner in long, flowing gowns or as the white collared working girl heroine of "Kitty Foyle." Director Garson Kanin has said of Ginger: "She retains the nerve of a newcomer and the courage of a champion."

Ginger was born Virginia Katharine McMath in Independence, Missouri, 1911, the only child of electrical engineer Eddins McMath and Lela Owens McMath. Her parents divorced while Ginger was still a small child. The divorce was not an amicable one causing Eddins McMath to kidnap his little daughter twice, as a result losing most of his visitation rights. He died when Ginger was only eleven years old.

Ginger was raised in Texas by her beloved mother Lela and her stepfather John Logan Rogers, who adopted her. As a child Ginger had dreams of becoming a school teacher or a concert pianist.

Lela and John Rogers eventually divorced. An enterprising, self sufficient woman, Lela found work as a newspaper reporter and screen writer. In the meantime, Ginger grew into a vivacious, lively teenager who loved to dance. She won the state Charleston championship in Dallas, Texas at the age of fourteen. This led to vaudeville bookings and eventually Broadway. With Ginger's irrepressible ambition, talent and the backing of her theater-wise mother there was no stopping her.

After Broadway came a contract with Paramount where Ginger mostly played wise-cracking but lovable chorines. Then came the gems of her illustrious career, the RKO films and Fred Astaire.

The dance team of Fred Astaire and Ginger Rogers represented the epitome of graceful elegance. As Ginger once described it, "We were both as one in thought and action." It was not just their incredible dancing that made them one of the most popular screen teams ever, in addition to that it was their chemistry, sense of comic timing, the splendor of their sets, their clothing, all providing the enchanting atmosphere of a romantic fairy tale.

Over the years there have been many rumors that Astaire & Rogers didn't get along together off stage. Ginger claims the publicity department at RKO studios started the rumors of discord between the pair. Ginger has said: "We got along beautifully, I have always adored him. It was the most fortunate thing that ever happened to me, being teamed with Fred. He was everything a little starry-eyed girl from a small town ever dreamed of."

Although those magical dances with Astaire in such films as *The Gay Divorcee* (1934), *Top Hat* (1935), and *Swing Time* (1936) to name a few, seemed effortless, they were the result of hours and hours of hard work, even to the point of Ginger having to have her feet bandaged. Ginger once jokingly said she'd like to have a vacation digging mines.

Ginger, a very hard working girl with boundless energy, never took a vacation between the classic musicals that she made with Astaire. Instead she made other films to prove herself a serious dramatic actress. Ginger's love of disguises and mischief, along with make-up and hair dressing and the help of her friend Katharine Hepburn, convinced RKO production head Pandro S. Berman that she was a very British "Lady Ainsley" and perfect for the part of Queen Elizabeth in Hepburn's *Mary of Scotland.* Ginger eventually had her true identity found out and lost out on the part. Ginger finally worked with Katharine Hepburn in the excellent *Stage Door* (1937) which was the film that proved to RKO executives that she most definitely had dramatic talent.

Versatile Ginger, a zany, classy comedienne was in her own unique way in the same league as the great Carole Lombard in films like *Carefree* (1938), *Tom, Dick, & Harry* (1941), *The Major and the Minor* (1942), and *Monkey Business* (1952). She could glide into delightful, childlike behavior and an impressive reserve of different dialects. As Arlene Croce has described her: "She's like a clever puppy who knows it's being watched." While Ginger was in vaudeville her mother Lela wrote "Baby Talk" monologues for her. They were written into many of her comedies and she still amuses her friends with them today.

In her private life Ginger has been married five times; Jack Culpepper (1928-1931), actor Lew Ayres (1934-1940), John Calvin Briggs (1943-1949), Jacques Bergerac (1953-1957) and William Marshall whom she married in 1961 and divorced in the Seventies. In addition to her marriages Ginger also had romances with two of her favorite leading men: Cary Grant and James Stewart. Henry Fonda and Lucille Ball, Ginger and Jimmy Stewart used to double-date. However, her most famous romance was with mysterious millionaire Howard Hughes. According to long-time Hughes aid Noah Dietrich: "When Ginger left Howard she provided the only occasion where I ever saw Howard Hughes cry."

Ginger Rogers proved herself a dramatic actress of the first rank in 1940 when she captivated audiences with her sensitive performances in *Primrose Path* and *Kitty Foyle.* Ginger's portrayal of Kitty Foyle from the lower middle-class won the Academy Award for Best Actress. Ginger has said that winning the Oscar was the happiest moment of her life, an honor she had always dreamed of. Her career continued to excel and in 1945 Ginger was named the highest paid movie star in Hollywood and had the eighth highest salary in the United States.

In recent years, still beautiful and dynamic, Ginger, now in her seventies, has become disenchanted with today's films and has been quite vocal about it. In addition to her nightclub act she has chosen to go back to the stage instead of films. Ginger has starred in *Hello, Dolly!, Coco, Mame,* and most recently, *Anything Goes.* She spends her free time between her ranch in Oregon and her home in Palm Springs. Ginger plays tennis, goes fishing, paints with oils and watercolors and sculpts. These artistic hobbies are ones she's enjoyed since the Thirties.

The quality that Ginger Rogers admires most in people is honesty. She has said "I want people to be straight with me. I can't stand insincerity. I want to know people's true feelings. That's what I give them and it's what I want back." And that's exactly what Ginger Rogers gets every time she performs and the thunderous applause comes rolling in. ★

**Ginger** in ***Follow the Fleet,*** 1936. Notice the girl in the center of the back-up trio, is a very young **Betty Grable.**

With husband no. 3, Jack Briggs and mother Lela Rogers on the set of ***Magnificent Doll*** (1946).

**Ginger** sketching during the Thirties. She still enjoys artistic hobbies.

**Ginger** in the mid-Seventies has not lost a bit of glamour with time.

With **Fred Astaire** in ***Top Hat,*** 1935, dancing cheek to cheek.

With **Cary Grant** in ***Once Upon a Honeymoon*** (1942).

**Ginger** with **Dennis Morgan.**

# JOHN BARRYMORE

## *From the great profile to lonely faded idol*

**by Patrick Agan**

The legend and myth surrounding John Barrymore are subjects of both delighted memory and loud controversy in this the 100th year since he was born. In analyzing his life and times it would seem that for him the mantle of inherited greatness was one he found heavy to bear. The Barrymore name was household-famous even in the pre-media days of his youth at the turn of the century, and he was famous whether he liked it or not! As the son of matinee idol Maurice Barrymore, he, like older brother Lionel and sister Ethel, was born a celebrity.

As a teenager in the New York City of 1900, John wanted to be a writer but when he finally realized he didn't have the talent to make it he turned instead to what was the Barrymore family's veritable cottage industry—acting, making his debut in Ethel's Broadway hit "Captain Jinks of the Horse Marines."

His outrageous good looks, highlighted by the classic profile he later referred to as "my Pro-feel," quickly made him a matinee idol, an image fortified by his blatant gift for light comedy with plenty of style. Those early stage roles were very much like Barrymore himself; stylish, witty and sensuous, a combination that packaged with his name led him inevitably to Hollywood.

John's early silent films displayed those qualities lavishly until, in 1920, he was able to draw on untested abilities to stun audiences with his dramatic performance in *Dr. Jekyll and Mr. Hyde.* It brought world-wide acclaim at the age of 38. And, importantly to him, it was acclaim he'd earned on his own. After several more years of light features he presented his version of "Hamlet" onstage, a performance that is fabled in remembrance and, at the time, ensured his position as an actor of enormous quality and ability.

The public, however, enjoyed John best as the dashing lover and despite his dramatic excursions in '22's *Sherlock Holmes,* and, later, *The Sea Beast,* they turned out in droves to see him as *Don Juan* opposite a blossoming Mary Astor. Since Warner Brothers was paying him a then-staggering sum of $76,250 per film (and this was in 1926), they gave him his request to be billed as Mr. John Barrymore but added their own tagline to the ads proclaiming him 'The World's Greatest Actor as the Greatest Lover of all Ages.' Ironically it was a role that Barrymore more than lived up to in his private life.

**John Barrymore,** considered the greatest actor of his time, spent his last weeks alone in a torn robe staring into a fireplace. Plans are in the works for Richard Burton to portray him in Will Fowler's "Twilight of a Prince."Jack was previously played on screen by Errol Flynn and Jack Cassidy.

Already twice divorced and the father of a daughter, the tragic Diana, John married the elegantly cool Dolores Costello, then considered one of the world's most beautiful women, by whom he shortly sired a son, John Barrymore Jr. The marriage was a tempestuous one from the beginning largely due to the women who litterally threw themselves at his feet. They were temptations seldom fought, let alone resisted. Dolores and Jack were teamed immediately onscreen in *When a Man Loves* (1927) in which he was billed as, simply, 'The Greatest Lover of the Screen.' The couples' few moments of privacy and contentment centered largely around his yacht, the *Infanta,* on which they took many trips. Back in Hollywood, though, there awaited the teasing title of Love God—and Jack persisted in living up to it.

While his looks held out, he was able to do just that even though since his early youth he had been a heavy drinker, a dubious legacy from his illustrious father, Maurice Barrymore. It was a habit he had no intention of breaking and while it was beginning to trouble his work, he was big enough to sign a long-term contract with MGM in 1931 at $150,000 per film.

He proved he was worth it with *Grand Hotel* the following year, playing a jewel thief who falls for the ethereal charms of Garbo. MGM then lent him out to the more modest RKO Studios where, happily, he turned out some excellent work particularly as Katharine Hepburn's longlost father in *A Bill of Divorcement.* Back at Metro he filmed perhaps the one he's most remembered for—the part of the alcoholic movie star in *Dinner at Eight.* Though he shared few scenes wth the many other stars (Harlow, Wallace Beery, his brother Lionel, and Billie Burke), his performance was totally felt, and for good reason. By that time he was beginning to live it. The public thought he was acting but the friends and hangers-on who clustered night after night to his enormous Beverly Hills estate, Bella Vista, knew otherwise. His alcoholic excesses were the worst kept secrets in the movie industry, and one of the saddest. Yet to Barrymore himself it would seem he was only living out his destiny and enjoying every minute of it.

Back at RKO he distinguished himself in 1933's *Topaze* and came back there again for a minor rehash of *Divorcement* called *Long Lost Father.* When RKO was about to start him in *Hat, Coat and Glove,* however, his pursuing demons caught up with him and he withdrew from the film, unable to remember his lines.

Moviemakers *knew* his brilliance and decided then that *if* it was to be used to the fullest, it had to be done carefully—which is exactly what director Howard Hawks did at Columbia when he signed Jack Barrymore on board the *Twentieth Century.* The first of the "screwball comedies," it co-starred him with the irrepressible Carole Lombard at whom he took one look upon meeting and said, "You look like a good kid. I hope everything will turn out all right." It did. They were fast friends before a week's shooting was in the can and the interaction showed onscreen in their classic performances as the eccentric stage producer and his rebellious young star. They got along so well that when Carole's character of

"Lilly" has to call him "a cheap ham" in one scene, Hawks wanted a retake. Lombard heartily agreed, telling Barrymore "I wouldn't miss this chance for anything. I'm the only person in town who can call you a cheap ham and get away with it!" After seeing the delightful screen results, Barrymore countered "I've made several funny pictures lately, but none of them were deliberately so."

About that time in 1935, David O. Selznick decided to film Barrymore's famed "Hamlet" but after shooting extensive Technicolor test scenes he realized that Jack no longer had the youth, power and intensity to pull it off. That failure was a great personal disappointment to Barrymore, one that forced him to realize that his days of glory were over. Personally his life began a downward spiral, beginning with his divorce that same year from Dolores.

Because of their investment in him, MGM did try to help him by assigning him the role of 'Mercutio' in their stab at Shakespeare, 1936's *Romeo and Juliet.* (Earlier he'd filmed a scene from it as 'Romeo' in an all-star film but dismissed that role as being "a silly ass".) He was also announced for the part of the 'Baron de Varville' in *Camille* but instead of going before the cameras, he went behind the secluded walls of a sanitarium for alcoholism treatment.

Once out, MGM gave him the role of Jeanette MacDonald's mentor in *Maytime,* a circumstance that brought about two negatives. One: for the first time he didn't receive star billing, and two: for the first time he had not the slightest personal interest in his leading lady. MacDonald and Barrymore were oil and water—they just didn't mix.

It was also a time of another unpleasant realization. Between the expenses of "Bella Vista," the yacht "Infanta," and fresh divorce settlement, and a coterie of eccentric friends including W. C. Fields and painter John Decker, Jack Barrymore found himself *having* to work. The millions he'd made were gone, and "The World's Greatest Actor" found himself scrambling for work in B-films such as *Night Club Scandal* and *Bulldog Drummond's Revenge,* both made in 1937. The only bright light was a virtual cameo role in *Marie Antoinette.* He was quite magnificent in his few minutes onscreen, and totally believable when he utters "After me, the deluge." Personally for him it had already begun.

The preceding year he had married a youthful "actress" named Elaine Barrie and fought to hold on to the 55

Continued on Page 27

"Bill of Divorcement," Jack's second film at RKO, introduced an exciting new and different actress, Katharine Hepburn.

### The Barrymore Name Lives On

The three Barrymores—**John, Lionel** and **Ethel**—are now gracing a commemorative U.S. postage stamp. What's more, John's grandchild, **Drew Barrymore,** is the hit of hits as the little girl in "E.T."

But all this is only the beginning. **George Cukor** has been hired by former UA production veep **Steven Bach** to serve as technical adviser on a coming eight-hour TV miniseries, "The Barrymores," based on the **James Kotsilibas-Davis** book.

Cukor, in his 80s but still hale and hearty, directed all three of the most famous Barrymores at one time or another. It was Cukor who also directed the 1930 version of the **George S. Kaufman-Edna Ferber** play "The Royal Family," widely known to be celebrating the sibling rivalry and revelry of the three high-kicking Barrymores. ★

Barrymore was superlative in "Topaze" opposite Myrna Loy. At that time making $150,000 a film, Jack's drinking was just beginning to trouble his work.

His last film was "Playmates" (1941) with the irrepressible Patsy Kelly. Stumbling around the set, unable to remember lines, time was running out for the actor, reduced to caricaturing his own past glory. He died the following year of cirrhosis of the liver complicated by kidney failure.

# Dancing with Fred and Ginger

RKO created the team which set in motion some of the most magic alchemy in film history: the dancing, romancing duo of Ginger Rogers and Fred Astaire. This immortal screen couple are synonymous with elegance, effortless grace, and the brilliance of 'Thirties words, music and movement. Before coming to RKO, Astaire had made only one screen appearance and Ginger Rogers had never enjoyed star billing in any of her films. They were first paired as the second couple in **FLYING DOWN TO RIO**, 1933, 80 minutes. Within minutes of the film's premiere, RKO knew it had a major new attraction. Replete with wing-walking chorines, **FLYING DOWN TO RIO** featured the "Carioca" and the first Astaire-Rogers pas de deux. Headlining their next picture, **GAY DIVORCEE**, 1934, 107 minutes, Rogers and Astaire were teamed with Edward Everett Horton and Erik Rhodes and great songs like "Night and Day" and "The Continental" under the direction of Mark Sandrich. In 1935, they appeared in the Oscar-nominated **TOP HAT**, 99 minutes, with Horton, Helen Broderick and Eric Blore. Also starring were a gondola full of Irving Berlin hits: "Cheek to Cheek," "Isn't This a Lovely Day" and "Top Hat, White Tie and Tails." To quote the lyrics that say it all, "I'm stepping out my dear/To breathe an atmosphere/That simply reeks with class." **FOLLOW THE FLEET**, 1936, 110 minutes, was their next assignment. This Irving Berlin scored musical includes "Let's Face the Music and Dance" and fine supporting performances by Harriet Hilliard and Randolph Scott. **SWING TIME**, 1936, 103 minutes, is perhaps the quintessential Astaire-Rogers film. It features the Academy Award-winning song "The Way You Look Tonight" and "A Fine Romance," "Bojangles in Harlem" and "Never Gonna Dance." George Gershwin's score for 1937's **SHALL WE DANCE**, 116 minutes, includes "Let's Call the Whole Thing Off," "They Can't Take That Away From Me," and "They All Laughed." **CAREFREE**, 1937, 83 minutes, is a screwball comedy set to music with "Change Partners" and Fred's famous golfing solo dance. **THE STORY OF VERNON AND IRENE CASTLE**, 1939, 93 minutes, was the last Rogers-Astaire picture at RKO. It featured nostalgic numbers like "The Bunny Hug" and "Turkey Trot" and supporting performances by Edna May Oliver and Walter Brennan. Fred changed partners in 1937 for **DAMSEL IN DISTRESS**, 101 minutes, and danced with Joan Fontaine and to numbers like "A Foggy Day," "Nice Work If You Can Get It," and "Things Are Looking Up." Ginger distinguished herself in two great solo comedies. **VIVACIOUS LADY**, 1938, 90 minutes, features Rogers as a scrappy chanteuse in love with a college professor played by James Stewart. With Beulah Bondi and Charles Coburn. In **BACHELOR MOTHER**, 1939, 82 minutes, Ginger plays a shop girl wrongly accused of mothering a foundling. Directed by Garson Kanin, this wacky comedy also features David Niven and Charles Coburn. Alone or in each other's arms, Fred Astaire and Ginger Rogers will always embody "la belle, perfectly swell romance" at RKO.

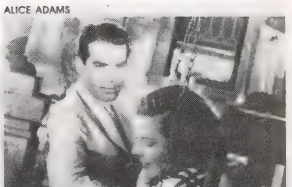
FLYING DOWN TO RIO


SHALL WE DANCE

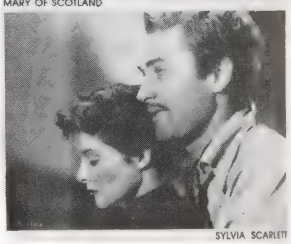
SWING TIME

# Starring Katharine Hepburn

Katharine Hepburn stepped off a train in Pasadena in 1932 to start work at RKO and stepped into film history as one of the screen's most singular and enduring talents. Those watching her early days at RKO also considered the angular, rather nasal Connecticut society girl something of a phenomenon . . . and a far cry from the die-stamped heroines of many contemporary "three handkerchief weepers." As a self-assured aviatrix in **CHRISTOPHER STRONG**, 1933, 72 minutes, Hepburn worked under the supervision of pioneer woman director Dorothy Arzner. Her performance as a willful flyer in love with married diplomat Colin Clive was counterpoised by that of his wife played by the inimitable Billie Burke. Hepburn garnered an Academy Award for her next RKO film **MORNING GLORY**, 1933, 70 minutes. Under the direction of the largely unrecognized genius Lowell Sherman, Hepburn's performance as a stage-struck ingenue confirmed her quick rise in Hollywood. Douglas Fairbanks, Jr. is featured as the love interest in this early Hepburn classic. Ralph Bellamy fills a similar role in Hepburn's **SPITFIRE**, 1934, 88 minutes: a strange tale of an illiterate Ozarks tomboy caught between love and old-time religion. **LITTLE MINISTER**, 1935, 110 minutes, teamed Hepburn and John Beal in a Richard Wallace film about a young Scottish pastor falling in love with one of his parishoners. Hepburn was nominated for an Academy Award for her portrayal of the title character in **ALICE ADAMS**, 1935, 99 minutes. Based on Booth Tarkington's Pulitzer Prize-winning novel, this tale of a small town girl's social and romantic ambitions is replete with the anguish and hilarity of desperate dinner parties, suffocating soirees and love almost lost. The film, under George Stevens' adroit direction, was also nominated for an Academy Award. The supporting cast includes Fred MacMurray, Hedda Hopper and Hattie McDaniel. **SYLVIA SCARLETT**, 1936, 94 minutes, features Hepburn, disguised as a boy on the lamb with her ne'er-do-well father Edmund Gwenn; they link up with Cary Grant, playing a Cockney drifter, for a series of wild adventures. While the film was a critical failure at time of release, it is now recognized as one of director George Cukor's most charming small films. In 1936 Hepburn was teamed with Fredric March in **MARY OF SCOTLAND**, 123 minutes. A class "A" costume picture made by the Oscar-winning team of John Ford (director) and Dudley Nichols (writer), it dramatized the story of the brash Scottish queen who defied her cousin Queen Elizabeth I and paid for it with her life. **A WOMAN REBELS**, 1936, 88 minutes, is an excellent Victorian costume drama with strong statements about the emancipation of women. Directed by Mark Sandrich, the film also starred Van Heflin, Herbert Marshall and Donald Crisp. **QUALITY STREET**, 1937, 84 minutes, was directed by George Stevens and features a large cast including Fay Bainter and Bonita Granville. The costume picture, set in England during the Napoleonic Wars, has Hepburn assuming a dual role to trick her suitor, Franchot Tone.

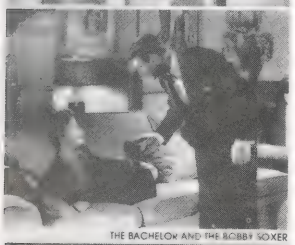

ALICE ADAMS

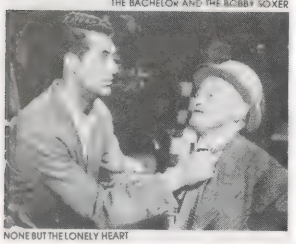
MARY OF SCOTLAND


SYLVIA SCARLETT

# Presenting Cary Grant

MR. BLANDINGS BUILDS HIS DREAM HOUSE


THE BACHELOR AND THE BOBBY SOXER

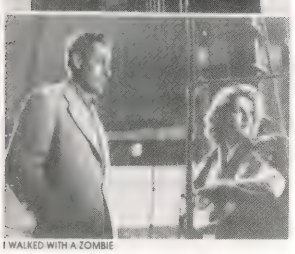

NONE BUT THE LONELY HEART

Although Cary Grant had worked at other studios before making his debut at RKO in 1936, his work at RKO was marked with a special quality which imbued films as diverse as **SYLVIA SCARLETT**, **GUNGA DIN** and **SUSPICION**. Teamed with RKO's leading ladies, including Katharine Hepburn, Irene Dunne, Ginger Rogers, Myrna Loy, Joan Fontaine and teenage Shirley Temple, Grant's unique charm, accent and delivery made each celluloid affair something to remember. In **SYLVIA SCARLETT**, Grant plays Jimmy Monkley, a Cockney reprobate who joins forces with Katharine Hepburn and her ne'er-do-well father as a team of travelling con artists in Victorian England. **GUNGA DIN**, 1939, 117 minutes, fully established Grant as a swashbuckling leading man who could create the same kind of excitement as Errol Flynn. **GUNGA DIN** was directed by George Stevens in his first big budget action film. It showcased the considerable talents of Victor McLaglen, Sam Jaffe and Douglas Fairbanks, Jr. in a script by Ben Hecht and Charles MacArthur based on Kipling's poem. The pageantry of the British army on the northern frontier of India, combined with the humility of Sam Jaffe's Gunga Din and the great action and fight scenes, made this paean to vanished imperial grandeur and Victorian sentiment one of the most popular films of its era. Cary Grant was paired with Carole Lombard in 1939's **IN NAME ONLY**, 94 minutes, under the direction of John Cromwell. In it, Grant is trapped by social butterfly Kay Francis who has married him for his wealth and position and refuses to give him a divorce to marry Lombard. The suspensful plot of **SUSPICION**, 1941, 99 minutes, turns on whether Grant really loves his wife Joan Fontaine or is craftily setting her up for death. In **MR. LUCKY**, 1943, 100 minutes, Grant plays a Greek gambling ship operator who tries to chisel his way into the profits of a wartime charity drive. This slick comedy also features Laraine Day, Charles Bickford and Paul Stewart. In 1944, Cary Grant was nominated for an Academy Award for his performance as the Cockney wanderer Ernie Mott in **NONE BUT THE LONELY HEART**, 113 minutes. Teamed with Ethel Barrymore, who plays his mother, Grant is exceptional under the direction of Clifford Odets. At the time of the film's release a "New York Times" critic wrote that "this picture will not be widely accepted just now, but . . . it will be remembered — and revived — long after many current favorites are forgotten." After the war, Grant made two other notable films at RKO, both with Myrna Loy. **THE BACHELOR AND THE BOBBY SOXER**, 1947, 95 minutes, has ingenue Shirley Temple infatuated with bachelor Grant. Her aunt, a judge played by Loy, orders Grant to entertain the girl to cure the crush. **MR. BLANDINGS BUILDS HIS DREAM HOUSE**, 1948, 94 minutes, is a domestic comedy revolving around the personal and postwar difficulties Grant and Loy encounter trying to make their dream take shape in the countryside. It also features Melvyn Douglas and great camera work by James Wong Howe.

# Horror from Val Lewton

ISLE OF THE DEAD

CAT PEOPLE


I WALKED WITH A ZOMBIE

Val Lewton began his film career as a story editor for David O. Selznick. Impressing RKO executives as a possible producer for low budget programmers, Lewton began with a bang. **CAT PEOPLE**, 1942, 73 minutes, was the first in a long series of inexpensive films which capitalized on subtly implied terror at the box office. **CAT PEOPLE** is the most famous of all the Lewton horror films made at RKO and shares many of the hallmarks of Lewton's style. Lewton had no interest in shuffling monsters, spooky haunted houses or livid leviathans wreaking havoc on great cities. He was intrigued by the ability of each viewer to project his own imagined terrors into carefully controlled moments of creative crime. In this way, suggestive camera angles, nerve-tingling sound effects and shadowy lighting became the very essence of the Lewton style. **CAT PEOPLE**, directed by Jacques Tourneur, with Simone Simon, Kent Smith and Tom Conway, embodies all of these. Lewton's next feature, **I WALKED WITH A ZOMBIE**, 1943, 68 minutes, is a liberal adaptation of **Jane Eyre** to a Caribbean locale, with performances by Frances Dee and Tom Conway under the direction of Jacques Tourneur and a score by Roy Webb. **THE LEOPARD MAN**, 1943, 59 minutes, casts Dennis O'Keefe and Margo in a story of a small New Mexico town terrorized by a killer leopard. **CURSE OF THE CAT PEOPLE**, 1944, 70 minutes, is a puzzler because it contains no cats or curses but should be seen as an exploration of the troubles a highly imaginative child has in relating to reality. Directed by Robert Wise, in his directorial debut, the film stars Simone Simon and Kent Smith. **THE BODY SNATCHER**, 1945, 77 minutes, presents that triumvirate of terror Boris Karloff, Bela Lugosi and Henry Daniell, under the direction of Robert Wise, in a chilling tale of "Resurrectionists:" the professional grave robbers of the 1830's. This production bristles with the proper graveside manners: cynicism, treachery, and terror plus plenty of murky fog. **ISLE OF THE DEAD**, 1945, 72 minutes, concerns a group of travellers stranded on an island during a plague. Replete with vampires, live burials and Boris Karloff. **BEDLAM**, 1946, 80 minutes, is one of Boris Karloff's most sinister vehicles. Suggested by Hogarth's famous 18th century rendering of the notorious London lunatic asylum, this Lewton film is one of his best works. Karloff plays the sadistic madhouse master who terrorizes an innocent and very sane girl, Anna Lee, thrust into Bedlam by a corrupt relation. Mark Robson's direction features a satisfyingly complete picture of institutional madness punctuated by a number of typically Lewton sudden shocks. Many critics feel that Lewton's films were originally successful because they permitted wartime audiences a release of tension in channels not related to the war. However, the films still can raise one's pulse and admiration for their very gifted creator.

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# THE GIRLS FROM RKO STUDIOS

by Kirk Crivello

There will always be an argument about the exact importance of RKO Studios in the history of Hollywood. It is considered by some film historians to have been the most productive of all studios, exceeding even the powers of MGM and Twentieth Century-Fox. During the 1930s and early 1940s, RKO cornered the market in low-key, homespun county yarns, sophisticated musicals and later, intelligent fantasy-horror films, until its constantly shifting financial structure spelled doom by the early 1950s. The RKO actresses had a special fresh flow and fitted into the studio system output. They were in sharp contrast to the other film factories. Their names conjure up some memorable memories. ★

**Ann Harding's** unfilmstar-like appearance made her a critic's pet. **Bonita Granville** (to become an RKO star herself), played Harding's daughter in the tearjerker, "The Life of Vergie Winters" (1934).

**Irene Dunne's** forte was indestructible dignity. She was one of "Thirteen Women" (1932) with **Julie Haydon, Mary Duncan, (Dunne), Myrna Loy, Kay Johnson, Marjorie Gateson, Harriet Hagman** and **Peg Entwhistle.**

The crest of **Constance Bennett's** popularity quickly declined. The maverick star was at her peak with Lowell Sherman in "What Price Hollywood" (1932).

Rare photo of **Jane Russell** and her mother, Geraldine on the set of "The Outlaw" (1941). Critics often found her acting unexceptional, but that didn't bother Howard Hughes' greatest invention.

**Anne Shirley's** sensitive face suited her well in a string of RKO programmers. **Barbara Pepper** played tough girls with a heart of gold. With John Morley in "Too Many Wives" (1937).

The Dresden, cool **Joan Fontaine** won the plum teaming with Fred Astaire in "A Damsel in Distress" (1937). Otherwise, she was tossed into B-pictures.

**Rhonda Fleming** and **Dorothy McGuire** worked for RKO via David O. Selznick's infamous package deals. They were terrorized by a psychopathic killer in "The Spiral Staircase" (1946).

**Gloria Grahame's** looks were a long way from the norm of conventional prettiness. Her offbeat floozies earned Grahame an Academy Award. With Robert Mitchum in "Macao" (1952).

The tempestuous **Lupe Velez's** eight "Mexican Spitfire" comedies (1939-1943) paved the way for her permanent niche in film history. With co-star Leon Errol.

**Maureen O'Hara's** fiery image is often identified with Technicolor swashbucklers. She occasionally went modern—in "A Woman's Secret" (1949) with Melvyn Douglas.

**Jane Greer** was one of RKO's most alluringly glamorous stars. And her acting wasn't bad either. She departed RKO following "The Company She Keeps" (1951) with **Lizabeth Scott.**

**Ginger Rogers** meets her match, RKO's reigning queen, **Katharine Hepburn** in "Stage Door" (1937). Their unique personalities worked beautifully together.

**Lucille Ball** was a valuable asset to RKO for eight years. The forgettable "Valley of the Sun" (1942) with James Craig was her 30th RKO film. Her taste for MGM-glossiness may explain her decision to move on.

"Higher and Higher" (1944) was a vehicle to introduce crooner Frank Sinatra and a Hollywood-style **Michele Morgan** of France. Wholesome **Barbara Hale** soon made fast strides towards stardom.

**Ann Miller** was just beginning her career, **Sally Eilers' was on the decline when RKO teamed them in "Tarnished Angel" (1938).**

**Laraine Day** started in RKO westerns as Laraine Johnson. By the time she appeared in "Bride by Mistake" (1944) she was a major star. With Marsha Hunt, Allyn Joslyn and Edgar Buchanan.

# Wheeler & Woolsey
## *Forgotten comics of the Thirties*

by Lee Graham

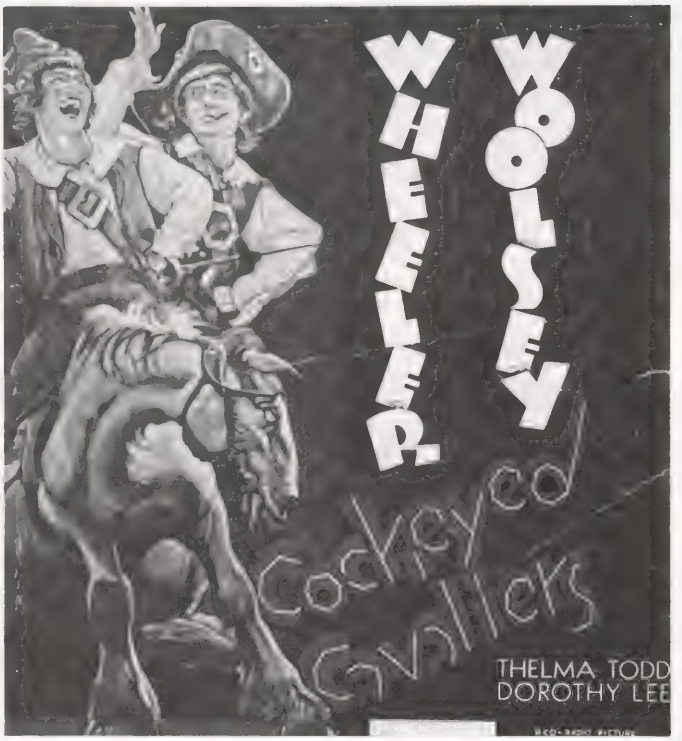
There have been numerous books and articles on Laurel & Hardy, the Marx Brothers, the Three Stooges and Abbott & Costello. Totally forgotten by film historians today are Wheeler and Woolsey. Yet they were RKO's answer to Laurel and Hardy starring in 24 films which were big hits at the box office. Some, like "Cockeyed Cavaliers" were really entertaining. Others, like "On Again, Off Again" were terrible. Nevertheless, no tribute to RKO would be complete without another look at Wheeler and Woolsey.

The great Florenz Ziegfeld teamed the curly-haired 32-year-old Bert Wheeler with the horn-rimmed, cigar-smoking 38-year-old Robert Woolsey in "Rio Rita" in 1928. When Radio Pictures (before it was RKO) brought the Broadway hit to the screen starring Bebe Daniels and John Boles, the team provided the comedy. Their leading lady was Dorothy Lee, cute and vivacious, although not greatly talented. But the chemistry was right and she fit into their comedy antics very well. So well in fact that when she quit, RKO was unable to find a suitable replacement despite using such ingenues of the day as Anita Louise, Thelma Todd, Arline Judge, Betty Grable, Mary Carlisle, Barbara Pepper and, in their last two films, Marjorie Lord, who gained fame 20 years later as the TV wife of Danny Thomas.

Even though he was suffering greatly with kidney disease, Woolsey completed "High Flyers" in 1937. Then he was bed ridden for a year before his death of complications from the illness in 1938 at the age of 49.

Except for one film, "So This Is Africa" at Columbia, all the W & W movies were made at RKO. That was the only feature Woolsey ever did away from his home studio, but after his death, Bert did two flops, "Cowboy Quarterback" with Marie Wilson at Warners and "Las Vegas Nights" at Paramount with Constance Moore.

After that Wheeler worked in various stock and New York productions. In the late Forties he replaced Frank Fay on Broadway in "Harvey" and got good reviews. In the Fifties he had a running role on a long forgotten TV series, "Brave Eagle." About this time Bert looked back on those W & W films and said, "They were pretty bad, but they made a mint for RKO."




Wheeler spent his last ailing years doing club dates around New York. Ironically, although Woolsey was always seen with a cigar on screen, he was a non-smoker. Clean-cut Wheeler, who never smoked on screen, was an inveterate cigarette smoker—a fact which contributed to his death of emphysema in 1968 at the age of 73. ★

room "Bella Vista" by gradually emptying its rooms of antiques and paintings and agreeing to tour with his wife in a travesty entitled "My Dear Children." Audiences flocked masochistically to see the remnants of "Handsome Jack" stumble and fumble his way through a decidedly unfunny comedy. It did make money (running in Chicago alone for some 34 weeks!) but only at the expense of his public image and his private self. And if people missed this stage version of self-destruction, they could always see him onscreen on the lower half of a double bill as the star of *The Great Profile* in which he played a broken-down, drunken actor.

Ironically his last film was made at RKO, 1941's *Playmates,* a lowbrow musical that teamed him with the sputtering Spitfire Lupe Velez and bandleader Kay Kyser. Suffice to say it was an era away from *Bill of Divorcement* and his days of being a screen Love God—yet in time it had only been nine years.

When he died on May 29, 1942 there were many who came to remember his talent and male beauty even though just before his death he was paying the bills by being the "Great Pro-feel" foil on Rudy Vallee's radio show. The only explanation for *that* burlesque was that it indeed kept his home running and the public happy as they laughed along with him at his public downfall. He died alone and broke in an empty house with only his memories.

To his burial at Hollywood's Calvary Cemetery came Garbo, Tracy, Powell, DeMille, Shearer, Cukor and Gable, yet it remained to W. C. Fields to put the verbal capper on his grave. A pallbearer, Fields muttered afterwards, "The time to carry a friend is when he's still alive."

Now, one hundred years after his birth, Barrymore's legacies are still surfacing. He, Lionel and Ethel have had a postage stamp struck in their honor. John's daughter, Diana, died at age 38, an alcoholic like her father, after attempting a brief and unsuccessful film career. John Drew Barrymore, his only son, also seems smothered by the inherited fame of the family name, eventually shelving

Continued on Page 31

PATRICK AGAN has recently published ***The Decline and Fall of the Love Goddesses*** (Pinnacle Books) and is currently researching ***The Decline and Fall of the Love Gods*** of which John Barrymore is one.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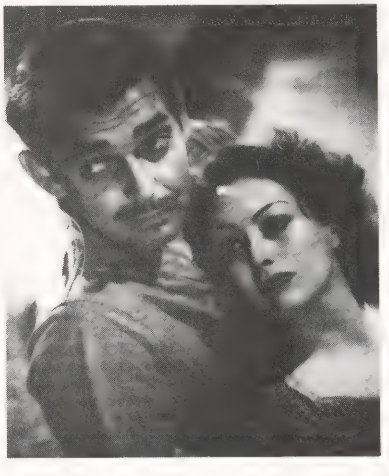

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# PARSONS JR.: PRODUCED WHAT MOM JUICED

by Tricia Crane

Harriet Parsons had to be tough. A more delicate soul than the first woman movie producer might have withered growing up in the shadow cast by the flamboyant and powerful Louella O. Parsons, her Hollywood gossip-columnist mother.

One line in the late Louella Parsons' syndicated column, which in her heyday was carried in 600 newspapers from L.A. to Peking, could make or break an actor's career. And it did—frequently.

That strength was inherited by "Lollie" Parsons' only child, heiress also to her mother's coterie and critics. Struggling for her own proverbial place in the sun has given the diminutive Harriet a hardy, though not inflexible, spirit.

"I could always get my foot in the door through Mother, but then I had to work twice as hard," says the 76-year-old retired producer. "I had two strikes against me: I was the woman behind the camera at a time when there were none, and I was Louella's daughter."

Miss Parsons sits behind the desk in the office of her Beverly Hills home. Her companion and adopted daughter, Evelyn Farney, a former dancer, and their cat Pie Face share the cozy canyon home.

The grand days of tea dances with Joan Crawford at the Ambassador Hotel and cocktails at the Polo Lounge have been replaced with quiet dinners here with old friends. A "rogues' morgue" of memorabilia in the den and hall are touchstones to a very rich and grand past.

Harriet Parsons became accustomed early on to dealing with the advantages as well as the fierce politicking of Hollywood. Even as a child she was often caught in the middle of her mother's conflicts with rival columnists.

"People had a habit of confiding in me, then telling me not to tell my mother," she says. "Of course they were hoping I would tell, not knowing I was the type who kept confidences."

The contradictions were many.

Louella's announcement in 1944 of the Mary Pickford-Douglas Fairbanks divorce, which some said "shook the country," Harriet says "was released with Mary's blessing."

Harriet today—in her Beverly Hills home with a poster of one of her biggest hits, ***"I Remember Mama."***

Of a 1949 item in Louella's column on Ingrid Bergman's illegitimate pregnancy by actor Roberto Rosselini which proved damaging to the actress' career Harriet says, "Mother had to run it; it was a scoop."

It now seems the tight-lipped Harriet might have been saving the material to publish under her own byline. "I Didn't Tell Mother," the book Harriet began writing in 1962.

"I'm considering renaming the book to 'On My Own' since I've rewritten it with a more feminist, career-oriented slant at Jay's suggestion," says Harriet, always the businesswoman. "He thinks I should call the book 'Twice in My Life.' He thinks that's more catchy."

"Jay" is Jay Allen, a close friend and semi-retired book publicist who is credited with having invented the promotion of personality along with text. He landed Jacqueline Susann on the national talk show circuit and Christina Crawford's horror story about her mother, Joan, on the front page of virtually every newspaper features section in the country.

But whatever Miss Parsons calls her book, it will, she says, be nothing like the posthumous indictment of Joan Crawford as a child beater.

"That was appalling," she says. "It made me sick to my stomach. I knew Joan well, and though I never saw any of what is described in 'Mommie Dearest,' I have heard tales.

"She didn't *have* to be so brutal."

Harriet devotes an entire chapter of her book to correcting what has been written by others about "Lollie."

According to one of the more widely circulated of what she calls "fairy

tales that got told and retold," Louella was aboard Wiliam Randolph Hearst's yacht when producer-director Thomas H. Ince died. Hearst, one version of the story went, shot the director during a business argument and then used his influence to cover the incident.

"That rumor got told and retold so often that some people took it for fact," says Harriet.

Another "fairy tale" Harriet corrects in her book is what she calls "the fiction" that each Christmas Louella would cruise the studios in her limousine, gathering her craft.

"Mother gave more than she took," says Harriet. "I know, I had to go through a lot of her bills when I started taking care of her books."

David Niven's written assaults on Louella Parsons receive special attention in the forthcoming book.

"David Niven was very cruel to Mother in his book," says Harriet. "And Mother had been so good to him."

Harriet's famous mother, Louella O. Parsons, visits her daughter in her RKO office during the late Forties.

It would take "an awful lot" to get Miss Parsons back into the film business, says the woman who began selling real estate in 1962 in order to be near her ailing mother. There was a time when her life had little room for anything but filmmaking.

That dedication to work had a lot to do with the failure of her marriage to King Kennedy, she says. Married for the first and last time at age 33, she explains it away with a melancholy "it just didn't work. We should never have married, but our mothers pressured us."

The marriage got off to a dubious start when Newsweek magazine covered the wedding and carried a biting account of the spectacular, star-studded reception, saying Louella stole the bride's thunder and kisses and calling her new husband "a little known actor in whom the studios had suddenly begun to take an interest."

"That hurt," says Miss Parsons. But the pain was eased a bit when in 1956 Newsweek named her one of the top five businesswomen in the country.

The marriage lasted seven years, during which time her career at RKO had blossomed. She was working 12 and 14 hours a day, and her own success diminished the accomplishments of her husband. The two remained close friends until his death.

"Precocious" and "a tomboy" is how Harriet Parsons would describe herself as a child. Her mother had divorced John Parsons, her natural father, soon after she was born and moved them first to Chicago and then New York City, where she worked as a reporter. When Louella moved to Hollywood, Harriet was in college in the East.

Following her 1928 graduation from Wellesley College, an all-women's college in Massachusetts, Harriet joined her mother and signed with MGM as a junior writer.

"You couldn't be more 'junior' than I was," she says. "I sat and waited, but no one ever read what I wrote. I realized they had hired me because of mother, and I quit to move to New York."

Writing for Photoplay magazine at 21, Harriet was named assistant editor but had her career interrupted by a case of pneumonia. She moved back to Hollywood to be nursed back to health by her mother, and again she landed a job at a studio. This time it was Columbia.

"For someone as independent as I was, it didn't massage the ego to be forced to come to Hollywood," she says. "I disliked it greatly. I never intended to stay."

"Besides, I didn't know anything about films," she says. "I was making a good living as a fan magazine writer freelancing to Modern Screen and Silver Screen. I couldn't figure out why Larry Cohn, head of Columbia, had offered me the job. Then I realized why he wanted me. It was a favor to mother who could help get him the stars he wanted."

Still, she stayed on and signed a contract with Columbia Studios, where she produced a series of short subjects called "Screen Snapshots," which featured "the stars at work and play." She earned $500 a reel to produce 13 a year between 1933 and 1941.

She quit Columbia for Republic Pictures in 1940 because they promised her an opportunity to produce a feature film. Having submitted an original script, a comedy about a bunch of child stars who had become over-the-hill as teenagers, she got a rude awakening: The studio had assigned her story to another producer-director.

"I was so furious I quit," she says. "It was always the same old story. The studio head wanted to get in good with Louella but didn't trust me because I was a woman."

Miss Parsons signed up with RKO Studios, where she remained for 12 years, six of which she worked with Howard Hughes.

"He was a genius, but he was also a very arrogant, spoiled man until you got to know him," she says.

It was at RKO that she came across Sir Arthur Wing Pinero's "The Enchanted Cottage," a fantasy written after World War I dealing with disfigurement. She wrote a treatment for the story, updating it for World War II. The production was assigned to writer-producer Dudley Nichols.

"It was the same old story," she says. "They liked my ideas but didn't take me seriously as a producer. After all, I was a woman."

Unrelenting, she began to develop another RKO property, a book called "Mama's Bank Account," a comedy about an immigrant family's misadventures. And again it was assigned to another. The studio sold the stage rights to Rogers and Hammerstein, and the story, renamed "I Remember Mama," became a hit.

If it hadn't been for a column writ-



Continued on Page 35

*After Jack's many important friends deserted him, W.C. Fields said, "Humans have all the qualities of a dog, except loyalty."*

Continued

the acting talent exposed in several 1950's films for an uneasy anonymity. In turn, *his* legacy is his daughter, Drew Barrymore, who at age seven has achieved child stardom in *E.T.*

And the charm of John Barrymore is fondly remembered. At the New York City salute to his birthday, the aged Elaine Barrymore, his last wife, said succinctly that "Five minutes with him was worth fifty years with anyone else." He would have liked that. ★

## PASSING PARADE

### HENRY FONDA

Reviewing the six-decade illustrious Hollywood career of Henry Fonda, who died in August aged 77, is to learn that prior to "On Golden Pond," he received only one acting Oscar nomination.

That was for "Grapes of Wrath," one of eight films he made with the director John Ford including "Young Mr. Lincoln," "My Darling Clementine" and "Mr. Roberts" (coordinated by Mervyn LeRoy). He could, quite fairly, have won the prestigious award for any of those roles.

Consider too "Jesse James," "The Ox-Bow Incident," "The Wrong Man," "12 Angry Men," "The Best Man" and "Fail Safe," key films of their particular year and distinguished well above the ordinary by the contribution of Fonda, an acting giant.

Until his ultra-belated triumph for "On Golden Pond," an award he was, in any case, too ill to receive in person and which was accepted most graciously on his behalf by his daughter Jane Fonda, he had to be content with an honorary Oscar just a year before—given for his "enduring contributions to the art of motion pictures."

The citation was certainly apropos and serves too as some sort of epitaph for a career which started in an amateur production at the Omaha Community Playhouse in his home state of Nebraska.

After the war, in which he served with some distinction in the US Navy, Fonda returned to stage and screen, building on his reputation of the pre-war years. Among his most notable stage roles were "Mr. Roberts" (repeated on screen), "The Caine Mutiny Court Martial" and "Clarence Darrow" (a one-man show).

Fonda, married five times and survived by his fifth wife, Shirlee, and three children, Jane, Peter and Amy, received a Life Achievement Award from the American Film Institute in 1978. ★

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# Gale Storm: Born for Stardom

by Anthony Cassa

What do Margie Albright and Susanna Pomeroy have in common? They are the names of two of television's most popular heroines, as played by one of TV's most successful ladies, the bouncy and beautiful Gale Storm.

The two shows, "My Little Margie" and "Oh Susanna," were part of TV's golden era and are still popular when aired today. Although Ms. Storm is best remembered as TV's Margie, she was a favorite performer in B movies during the Forties, including *The Tenderfoot, G.I. Honeymoon, The Whip, City of Missing Girls, Red River Valley* and *The Man From Cheyenne.*

Gale was born on April 5, 1922, in Bloomington, Texas to Mr. and Mrs. Cottle. "I was the last of five children," she recalls. "My oldest sister Lois tagged me Josephine Owaissa. 'Owaissa' is Indian for bluebird." Jo's father died when she was seventeen months old so most of her rearing was done by her mom and sisters. She is proud of the fact that her great, great uncle, W.E. Cottle, was one of the heroes at the famed Alamo in Texas.

In the early Forties, Jesse Lasky sponsored a talent hunt, called "Gateway To Hollywood." Never dreaming she would be considered, Jo had to be persuaded by her high school drama teacher to try out. In Hollywood they told her to "go home and grow up." But the determined lass had already made up her mind to stay. "I've discovered that you have to have faith in God to have faith in yourself," she said. She believed God had a hand in her being chosen the female winner.

During the competition Jo met another young hopeful, Lee Bonnell, from South Bend, Indiana. It was love at first sight. "One look and I was just gone," she recalls. And, as she told her mom that day, "Mother, I've just met the boy I'm going to marry." Faith-filled words are powerful things.

The two love-struck kids won a contract with RKO studios and their names were changed to Gale Storm and Terry Belmont.

In 1940 Gale appeared in her first film, *Tom Brown's Schooldays,* with Freddie Bartholomew. She played a twelve-year-old.

After six months, RKO studio head Ben Piazza called her into his office. "I've seen so many youngsters beat their brains out in this business," he told her. "I'm going to do you a favor and tell you the truth. All you'll ever be is a little comedy ingenue. Go back to Texas." He also suggested she marry Lee, which she did on October 5, 1941.

Gale never misplaced her values. "From the first day I met Lee," she recalls, "I told myself that love would come first, before any career in the world. I always said that if it caused the slightest trouble, I'd give it up in a jiffy." The actress meant every word.

After several films, Lee's career fizzled and he dropped out of acting. Meanwhile Gale's career was going

With one of her three sons (she also has a daughter) when he was a baby. Baby Peter is married, has made Gale and Lee Bonnell grandparents and is now a forest ranger. Gale's admitted battles with alcohol came years later.

Her name was Josephine Cottle when she won Jesse Lasky's "Gateway to Hollywood" contest, a new name and a contract at RKO.

After RKO dropped her option, Gale freelanced until Monogram signed her. Among her low-budget films there was ***"Forever Yours"*** with Johnny Downs.

great guns. It eventually got to Lee and he asked her to give up her work. "I can't stand it anymore," he told her. "I can't bear your making the money we live on. If you quit I'll be forced to find something and I'll retrieve my self-respect."

Said Gale after she agreed: "This was no great heroism on my part. I was glad to do it. Any woman who has a wonderful marriage and the man she loves couldn't achieve greater personal fulfillment from a career, no matter how glamorous or lucrative." However, it proved to be unnecessary. Lee went into the insurance business and became quite successful. Throughout the years the marriage has grown stronger and produced four children: Phillip, Peter, Paul and Susanna Jo.

In 1942 Gale signed a seven-year contract with Monogram studios. Some of her films there were, *Forever Yours, Gambling Daughters* and *One Crowded Night.* She played in everything but comedies. As a result of her work in *Where Are Your Children?* (43), with Jackie Cooper, Paramount and MGM wanted to buy her contract. Monogram wouldn't sell.

Did Gale Storm really desire to be a movie star? "At first I thought I was sincere about never wanting to become an actress," she said later. "My ambition was to become a secretary, like my sister. I realize I had been kidding myself all along, probably because I was afraid I couldn't make it."

What about B movies? "I just couldn't get worked up over the fact that I was not Hollywood's number one star. I never had that kind of driving ambition. I was happy enough, particularly because I could continue with my career and have my family, too."

Gale appeared in several Westerns for her home studio and said in 1944 concerning them, "They're swell entertainment and a little more free hand. If an actor comes close to the lines in the script and gets the idea across, it's a good shot."

She kept working, turning out hit after hit: *Sunbonnet Sue* (45), *Swing Parade of 1946* and *It Happened On Fifth Avenue* (46). Gale worked with some of Hollywood's top B stars: Rod Cameron in *Stampede* (49), Dennis O'Keefe in *Abandoned* (49), Donald O'Connor in *Curtain Call At Cactus Creek* (50) and Audie Murphy in *The Kid From Texas* (50).

Being a religious woman, the 28-year-old actress taught Sunday school at the Hollywood-Beverly Christian Church in 1950, as a service to God. Both she and Lee appeared in several Cathedral Films productions around that time as well.

The television series, "My Little Margie," which ran from 1952 to 1955, was a departure for Gale. Up till then she had never played in comedies. Now, finally, it seemed she would fulfill Ben Piazza's prophesy.

The critics tried to kill the show, which was a 13-week summer replacement for "I Love Lucy." They said it was "badly written" and "ineptly acted." Nevertheless, the public loved it. So did Gale. "I had a feeling about "My Little Margie" that not even the early critiques could discourage," she said. "It was a feeling that the show was something special, like God had said, 'this is it!'"

During the show's run Gale had her ups and downs. She appeared in plays and Las Vegas, and became honorary mayor of Sherman Oaks, California. She also was hospitalized in 1953 due to over-work, just missing pneumonia.

In 1956 Gale signed on for another hit series, "Oh Susanna," which ran for three seasons. While Susanna was cavorting aboard ship in 1958, her alter ego was undergoing major abdominal surgery at St. Vincent hospital in Los Angeles.

A successful marriage in Hollywood is always a rarity and Gale enjoys telling how she snared Lee. "Poor Lee didn't know what hit him," she recalls. "The best way to get your man is to give him a lot of attention, building his ego and making him feel important. Then, at the right psychological moment, you cool it. He begins to miss something in his life and he soon realizes it's you."

What about her children in television? "I have no objection to my children going into show business," she says, "but they must do it on their own." Her son Phil has appeared with her occasionally on television.

In 1981 the actress published her autobiography, *I Ain't Down Yet,* with hopes it will revive her career. She would like to get back into TV, being enthused about the new freedom. "I think TV has grown beautifully," says the 60-year-old star. "They're doing things now that our writers wouldn't even have thought of. Now I can really do whatever I want to do." ★

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# MOVIEREEL

Continued

N.Y., in *Foxfire*...**Jackie Gleason** returns in a dual role. Gleason, fully recouped from cataract surgery on his left eye following filming "The Toy," expects to start "Smokey" in Florida for **Mort Engelberg**-Universal in October. He follows with a taping of "The Time Of Your Life" for HBO...**Debbie Reynolds** will star in a revival of "The Unsinkable Molly Brown," aimed for Broadway next Augsut after a long tour. Producer is Robert Callely ...**Katharine Hepburn** and her "On Golden Pond" screenwriter **Ernest Thompson** are now talking a screen reteaming in a feature version of his play, "West Side Waltz"...A biopic of **Steve McQueen** will mark **Pierre Cossette's** entry into big-screen production. He bought screen rights to **William F. Nolan's** "McQueen" to be published this month by A.S. Banres. "It's more about the person—than the movie star," says Cossette, "the dramatic story of the search for his father." McQueen's father abandoned him at the age of six months and the actor never quit the quest to find him...**Clint Eastwood** filming "Honky Tonk Man" near Reno, Nevada...Oscar-winner **Joan Fontaine** and singer/actress Kathryn Grayson attended homages for their finest performances at the (Aug. 19-29) 1982 World Film Festival, held in Montreal.

. . . **James Dean** "Giant" footage, which never reached the screen in the original film, will be seen in "Giant, Part II: Reata," reports producer Gene Taft. He bought rights to the footage from the Edna Ferber estate which, he says, got the rights on Sept. 28, 1980. The sequel-prequel (covers 150 years) "Reata" will be scripted by Robert Garland... Another long planned project by Taft is the remake of "Love Affair" based on the 1939 Leo McCarey classic which starred Irene Dunne & Charles Boyer. Hal Ashby directs . . . Another remake of the 1945 "Wicked Lady" (James Mason, Michael Rennie & Margaret Lockwood now being shot in some of England's castles is with **Faye Dunaway, Alan Bates & John Gielgud** . . . Paperback rights to **June Allyson's** autobiography have been sold to Dell . . . **George Burns & Ross Hunter** cohosted festivities for **Carol Channing** in "Dolly" at Los Angeles' Pavilion Theatre . . . **"The Big Valley"** has cleared 101 markets in off-net syndication, including **WGN**, Chicago, **KAUT**, Oklahoma City, and **WAVE**, Louisville, according to distributor Four Star Entertainment . . . **Country Music Association** awards will be broadcast Oct. 11 on CBS, with Kraft Inc. sponsoring for the 14th consecutive year. Cohosts will be Barbara Mandrell and Mac Davis . . . **Jayne Meadows** penned and sold a story for "Fantasy Island" —she and **Steve Allen** will also costar. The Allens are celebrating their 28th wedding anniversary tomorrow. "One week after we were married," she laughs, "Steve couldn't identify me on 'What's My Line?'". . . **Barrymore** in **Will Fowler's** "Twilight Of A Prince," a bittersweet account of the great actor's last days, is in the works . . . **Linda Carter** arrived for rehearsal with **Joel Grey** for their engagement in the Sands Copa Room in Atlantic City—her music didn't. Wonder Woman's charts were trucked with Shirley MacLaine's property to New Orleans. Grey did a solo in-concert performance opening night and Carter's music was flown back for the next evening . . . On his 100th sold-out performance at Resorts International, Atlantic City, the hotel casino presented Frank Sinatra with a rolling chair, symbolic of the city, which will be appropriately labeled and place in the lobby. Daughter Nancy and Charlie Callas were also on the bill.

**Anne Francis**, star of "Forbidden Planet," and author of her new book "Voices from Home—An Inner Journey" received the Golden Scroll award from the Academy of Science Fiction and Horror

Continued on Page 49

ten by Hedda Hopper, her mother's rival, she would have lost another film. But Hedda's mention of "the dirty deal Harriet Parsons was getting at RKO" did the trick. By the end of the same day the article ran, the studio returned "The Enchanted Cottage" to Harriet. It starred Robert Young and Dorothy McGuire and has since become a classic.

She decided, with the status of "Enchanted Cottage" behind her, to try to win back the right to produce "I Remember Mama." She succeeded, and the film, starring Irene Dunne, was also a hit.

She had been launched. Then Howard Hughes bought the studio.

"If I thought I had had problems before, they were only dress rehearsals for what happened when Hughes took over," she says.

She had met Hughes frequently when they were both in their 20s, and the two workaholics would get "bored together at cocktail parties," she says. She never imagined that years later Hughes would be her boss.

Her career at RKO lasted until 1955, during which time she produced "Never a Dull Moment" with Irene Dunne and Fred MacMurray, "Clash by Night" with Barbara Stanwyck and Marilyn Monroe and "Susan Slept Here" with Dick Powell and Debbie Reynolds.

But when Hughes sold the studio, she quit. "Even when I was at the top of the ladder at RKO I had to fight for every film," she says.

In 1956 she began trying to produce independent projects and TV features.

"But I had become disenchanted with Hollywood," she says. "I had been producing film for 22 years and decided I should try a play. I didn't think the Broadway scene could be all that different than Hollywood. Boy, was I wrong."

Although it was both her first and last theater production, she is still convinced that "The Rape of the Belt," is a good play.

"The timing was off," she says. "It closed after nine days."

Removed for the most part from both the movie and newspaper industries, Harriet Parsons is still an active member and supporter of the Academy of Motion Picture Arts and Sciences and the Hollywood Women's Press Club, which she and her mother helped to found.

"Like mother, I was always a movie fan," she says. "I loved making movies no matter how tough it got. There's no thrill like starting with an idea and winding up in a big theater and watching it unroll on the screen and seeing people laugh and cry in the right places.

"A lot of filmmakers seem to take the approach of 'this is fun so I'll do it this way.' I always looked for universal appeal and, if I could, a happy ending."

In fact, there were times when she would insist on a rewrite in order to get that all-important happy ending.

She remembers having "a war" with director Fritz Lang over the ending of "Clash by Night," which she said was "too defeatist." She threatened to rewrite the script herself unless a change was made. She got her way.

"I suppose there are those, including the screenwriter (Clifford Odets), who would say I should have kept the ending," she says. "But I had no qualms about making the change.

"I believe we can all do with a little more romance and sentiment right now," she says. "I believe in happy endings." ★

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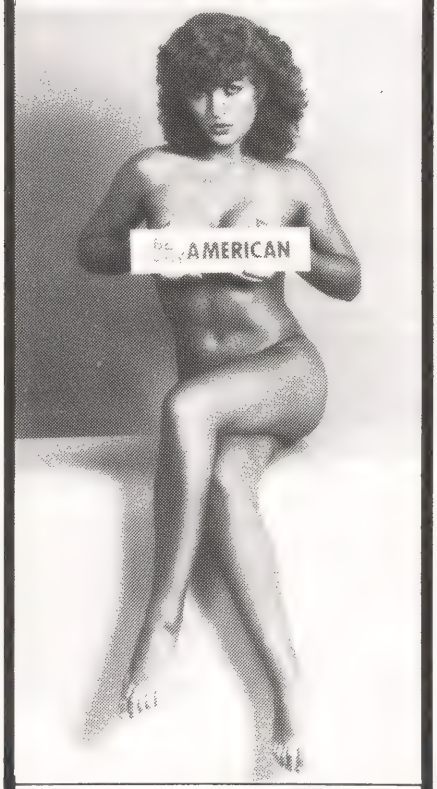


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# *"THE PROTOCOL"*

Have doctors become more concerned with administering drugs to cancer patients than administering to their overall needs? That is the key question in a fascinating new book, *The Protocol,* published by Simon & Schuster, and written by author Sarah Allan Borisch. Mrs. Borisch was in Hollywood recently to discuss the translation of her book into a film, and to appear on the radio talk-TV show circuit.

At the Ambassador Hotel, author Sarah Borisch discussed how her book evolved, and its current film consideration.

"My book 'The Protocol' picks up where that marvelous movie 'The Hospital' left off," she smiled, and then she explained on a serious note why the public interest in the movie should be so great.

"Considering one fourth of our population will have cancer at some time in their lives, the problems of dealing with this disease strikes most everyone, crossing bars of race and social strata in its searing impact."

And then, she explained, "'Protocol' is set on the cancer floor of a major metropolitan hospital."

"Who do you see playing the role of Dr. Prince, whom you so vividly depicted in 'The Protocol'?"

Her eyes lit up, as she replied, "Robert Vaughn would be perfect. He could ignite the character of Dr. Prince on the screen and create an unforgettable character. A doctor who is at once, brilliant and egomaniacal."

The enthused author continued, "And into the Cancer Ward comes Father Franciscus, a strong man, but censured and demoted by his peers to the post of hospital chaplin in a midwestern city hospital."

"And who could play Father Franciscus?"

"Charlton Heston or Gregory Peck," she said thoughtfully. "They could catch the dynamism of the man who is caught up in his own dilemmas, yet is now called upon to provide comfort and guidance."

And into this colorful setting, comes Victor Vandetti.

"Vandetti is the defiant man whose fierce determination brings him into a bitter confrontation with Doctor Prince at first, and eventually the entire establishment of the big city hospital where medical protocols come first. The all powerful technology of modern medicine; radiation, chemotherapy and surgery have become more important than the patients themselves."

Author Forisch explains that Vandetti is a former death driver, whose sweetheart was killed when her cycle pitched into the wall.

"Paul Newman could play Vendetti to perfection," she smiled. "Newman has the power to capture the rebellious mood of this man who wants to enter the ring in his bout with death, with some dignity."

"The Protocol" is a book about Sarah Allen Borisch's own life experiences. She tells how she has seen frightened patients left unattended in hospital hallways and corridors when she worked as a volunteer in Little Travis Bay Hospital in Petoskey, Michigan.

Sarah later spent ten months on Butterworth Hospital's Cancer Unit, working with physicians treating terminal cancer patients. Out of this unique experience, she was able to bring to readers an accurate picture of what happens here.

Author Norman Mailer encouraged Sarah to write this book. After four years of work on the manuscript, Simon & Schuster bought her book and published it. 'The Protocol' is vibrant with the trauma and tensions of human beings fighting against overwhelming obstacles, yet striving to maintain dignity.

Sarah Borisch lives in Grand Rapids, Michigan, but is presently touring the nation on a book promotional tour, and came to Hollywood to discuss the filming of her book with studio executives.

Robert Vaughn, Paul Newman, Charlton Heston would be a super star lineup for any film, and if they appeared together in a movie based on a book with the shattering impact of "The Protocol" it should be a box-office winner. ★ **Robert Kendall**

## THE IMAGE MAKERS

The subtitle to "The Image Makers" is "60 Years of Hollywood Glamour," and the book is fittingly dedicated to those photographers who did the stills that still make Hollywood's golden era and gilded faces and figures breathe, in glorious black and white. For nostalgia buffs and stills-lovers (many are in color), this oversized paperback is a wallow, one to return to time and again. It has explanatory text, about the stillsmen's art, by Paul Trent, and features quotes from such as Davis and Crawford on photographers like

Hurrell. Interesting tidbits: for example, the perfectionist Streisand once recalled an album because she was dissatisfied with a miniature photo on the jacket! And that Marilyn became a major pin-up despite the poor quality of 50's stills. Nor are the men ignored, with stunning shots of the young Burt Lancaster, Brian Aherne, Lex Barker and an angelic-looking Henry Fonda. But the vast majority of the book belongs to the ladies with the fabulous faces (this is no cheesecake collection), from Lana to Garbo, Marlene to Veronica, and Roz, Ava, Judy, Ginger, Liz, Gloria and company, immortalized at their best and most close-up (pores and all!). (Harmony Books, distributed by Crown Publishers, paperback $12.95, 1982 edition.) ★

**George Haddad-Garcia**

**VIDEO**

## VIDEO/AUDIO TAPE SALES SOAR

Sales of blank audio and video cassettes in the U.S. during 1981 totalled $630,-724,000, according to a report issued by the International Tape/Disc Assn. (ITA). In dollar volume, videotape sales outstripped audio for the first time.

Sales of videocassettes last year came to $341,403,000, an increase of 47% over the 1980 total of $232,300,000. In terms of unit volume, a total of 28,354,000 videocassettes were sold in 1981, a 49% rise over the 19,034,000 sold in 1980.

## WARNER HOME VIDEO

NEW YORK — *"Chariots of Fire,"* the critically acclaimed hit motion picture which won four Academy Awards last March, including Best Picture, was released (August 11) in the home video market by **Warner Home Video,** a Warner Communications company.

A Ladd Company and Warner Bros. release through Warner Bros., the film will be available for rental only on VHS and Beta videocassettes. In addition to Best Picture, "Chariots of Fire" won Oscars for Best Original Screeplay (Colin Welland), Best Music Score (Vangelis) and Best Costume Design (Milena Canonero), and has grossed more than $57 million in domestic box office receipts since its United States premiere last September as the opening attraction of the New York Film Festival, according to Variety, which called "Chariots of Fire" the "top performing imported film in U.S. box office history."

**Title, Year/Running Time, Price**

Chariots of Fire, 1981/124 mins.
Altered States, 1980/103 mins., $60.00
Arthur, 1981/97 mins., $65.00.
Body Heat, 1981/113 mins., $65.00.
*Divine Madness, 1980/87 mins., $55.00.
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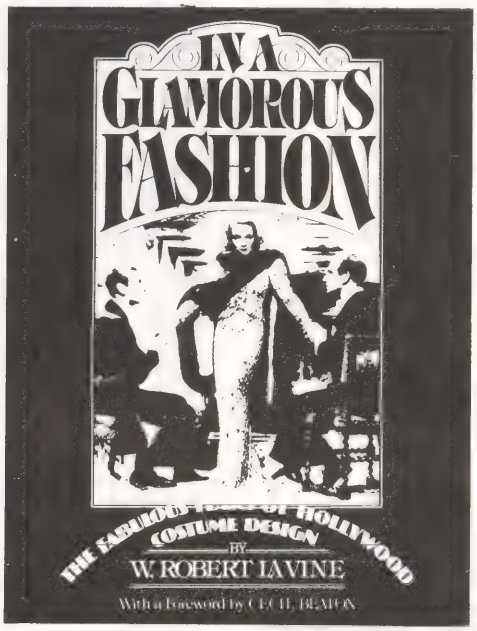
--Library Journal




**Introduction by Diana Vreeland**

**Photo Editor and Special Consultant: Allen Florio**

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## Filmland FOOD 'N FUN

Around Town—Singer **Bobbie Gentry**, writer **Charles Champlin**, cinematographer **Joseph Walker** and his wife, **Juanita**, the **Dick Creadicks** at Cafe De La Paix in Tarzana . . . **Phyllis Diller** and her decorator, Tom Cooley of Dallas, at Jimmy's . . . **Jane Withers** and **Norman Johnson** at Villa Lasagna . . . **Betty and David Rose**, the **Fred Mays** (former actress Julie Van Zandt) at Au Chambertin in Santa Monica . . . **Vince Edwards**, the **John Ritters** at Vito's in S.M. . . . and, in the crowd at the Marquis West, **Gen and Mike Douglas**, producer **Sy Weintraub** and **Terre Blair** with Beverly Drive South's **Lornay** and **Alan Gealer**, the **Dane Clarks**, **Jack Klugman, Ginny and Bob Newhart.**
—Marjorie Walker

## Las Palmas Mexican Restaurant Colorful & Reasonable

Probably because of our proximity to Mexico, Southern California abounds with Mexican restaurants. Some are over priced and over rated. But there is one, in the heart of Hollywood, which is amazingly reasonable and yet, probably the best in the city.

The Las Palmas Mexican Restaurant, just off Hollywood Blvd., is authentic and colorful. That's due to owner Chuy Meda who comes from Puerto Vallarta. Chuy is instantly likeable and his knowledge of South-of-the-Border cuisine is remarkable. If you don't see what you want on the menu, Chuy will go into the kitchen and personally prepare it for you.

"Pollo en Mole" is only one of the extensive list of specialties. There are also seafood entrees. The "cantina" is similar to those found in out-of-the-way spots in Mexico. You'll find the best margaritas in town here and, of course, imported "cerveza" with a taste far superior to American beers.

Famous comedian Cantinflas makes it a point to dine at Chuy's Las Palmas Mexican Restaurant whenever he is here from Mexico. Could there be a finer recommendation? If you're in Hollywood, try it. You'll want to come back again and again.
—L.G.

At the Marquis West—**Leslie** (the former Mrs. Steve) **Crane** and **Richard Annotico** were among those at The Gentry (that's a wine society) party at the popular Santa Monica restaurant, which features Italian cuisine.

At Villa Lasagna on Hillhurst, here's co-owner **Roberto Cagliari** (upper right) with psychic **Kebrina Kinkade** (right), and former Brazilian singing star **Rosita Pagan** and her husband **Burt Nesbitt,** among those enjoying the music and songs—and fine Italian cuisine.

Recenly enjoying the delicious Cantonese cuisine of Ho Toy's restaurants, 4630 Van Nuys Blvd. Sherman Oaks were (front l to r) soap opera star **Emily MacLaughlin, Eileen Dietz** also on General Hospital, and **Eddie Ryder.** At the rear of photo is **Barney Lee,** of the Lee family, owners of Ho Toy's who welcomed the attractive trio.

## Spending the Holidays With a Princess

Christmas in July? Perish the thought! But, Princess Cruises says it isn't too early for those who like to avoid the annual "hassle" to start thinking about cruise plans for the holidays, as sailings over the festive season are traditionally popular.

This year, Princess has slated five special new "Holiday Cruises" to the Caribbean, the Mexican Riviera and the Panama Canal. Each is a different length and offers free round-trip air from major gateway cities, and "third person free." This is where two full-fare adults occupying a room with available accommodations can bring along a third person free. The free air offer does not apply to the third person. Air transportation for the Mexican Riviera cruise is slightly different in that it is fly-free or air add-on, depending on the departure city.

The Mexico cruise is 12 nights round trip from Los Angeles, and the Pacific Princess departs December 21 for Puerto Vallarta, Acapulco, Zihuatanejo/Ixtapa, Mazatlan, and a cruise by Cabo San Lucas.

There are two Caribbean cruises round trip from San Juan aboard the Sun Princess. A 10-night Christmas cruise departs December 18 for Caracas, Curacao, Barbados, Palm Island, Martinique and St. Thomas. This is followed by an 11-night New Year's cruise departing San Juan December 28, with calls at Curacao, Caracas, Barbados, Palm Island, Martinique, Antigua, St. Maarten and St. Thomas.

See a travel agent for complete information, or contact Princess Cruises, 2029 Century Park East, Los Angeles, CA 90067.

Here's actress **Barbara Luna** and **Michel Najjar**—owner of Tarzana's popular **Cafe De La Paix**—at the **Harold Gershman** party.

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**FIFTY ORIGINAL STILLS** from silents, 30's, 40's, & 50's. Also 45 rare offbeat stills from "Gone With the Wind," such as first theatre showings, Selznick & Leigh, Fleming & Gable, setting up depot scene. Most stills $5.00. Free list with SASE. **Collector's Originals,** P.O. Box 17522, Memphis. Tn. 38117. (6-10'82)

**Rare off-stage/on-stage** candids. 8000 stars, 1940's to today. Color sample $2. Barr, 1010 Kings Road, W. Hollywood, Ca. 90069 (4'82-5'83)

**DEADLINE NOVEMBER ISSUE**

*Next issue will be published November 1. All classified, news items must be in our office by Oct. 1, 1982.*

**December Issue**
*Deadline Nov. 20, 1982*

**FOR SALE:** Deluxe high quality movie star **cuttings** and **photos.** 1950's onwards. Huge collection. $1 lists (air). Please state interests. We collect mainly on **James Dean** and will trade/buy (will also trade/buy on certain other stars; send details). **S.I.P. 17 Tottenham Court Road, London WI England. TEL (London) 580-6087.** (11-'81-8-'83)

**Movie Star Photos.** Physique, portraits and candids. From the thirties thru the seventies. **NAME THE STARS.** Send S.A.S.E. to Don Eckhart, 4N524 Church Road, Bensenville, Il. 60106. (4'82-5'83)

**FRENCH MOVIE STARS** available from Andre Verges. Write to Andre Verges, 71 Rue Des Saints, Peres, 75006, Paris, France (4-10'82)

**Beautiful Original Color Photos.** 5x7 size of famous stars. $5 each + $1.50 postage. Send M.O. only. Ken Galente, Silver Screen, 119 E. 14th St., N.Y., N.Y. 10003. (8'82-9'83)

**Sherlock Holmes Fans:** Large selection of 8x10 glossy photos of this master detective from Barrymore to Rathbone at **discount prices.** Also Charlie Chan, Mr. Motto, and many more. Send $2.00 for 20 page catalog to Frameables, Rt. 1, Box 33, Kingston, N.Y. 12401 (8-10'82)

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reasonably priced. We are a family type club - no hustle - & can answer personal & professional questions about your favorite stars. Join us -receive our free brochure. Send SASE to E. Robbins, Dept. H, P.O. Box 3337, Glendale, CA 91201. You can't lose. Try us. (8-10'82 TF)

## RARE STILLS FOR SALE

Fifty original stills from silents, 30's, 40's & 50's. Also 45 rare off-beat stills from 'Gone With The Wind" such as first theater showings, Selznick & Leigh, Fleming & Gable setting up depot scene. Most stills $5. **Free list** with SASE. **Collector's Originals,** P.O. Box 17522, Memphis, Tenn. 38117 (5-6-8-9-10'82)

## 4. STARS ADDRESSES

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**400 CELEBRITY** home addresses. Who usually send **FREE** authentically autographed photos. Tested by 100's. $9. Jim Weaver, 2506-54 E. Hyer Ave., North Versailles, PA 15137. (9-10'82)

## 10. AUTOGRAPHS

**Sale or trade**

**Movie Star Autographs.** $1.00 will buy your list. Phyllis Goldman, 404 E. 75th St., N.Y.C., N.Y. 10021k (8-11'82)

**Celebrity Autographs for sale.** Stars, astronauts, political. Also other offers. $1. AESA. 230 E. Grand, Rahway, NJ 07065. (TF 9-12 '80)

**To buy: Autographed letters,** signed photos of actors, actresses. Please furnish photostat of items. Fricelli Associates, Box 247 Bath Beach Station, Brooklyn, NY 11214. (8-11'82)

**AUTOGRAPH MOVIE STAR PORTRAITS** for catalogue send SASE ★ Star Signs ★, 645 So. Harrison St., Denver, CO 80209 (10-11'82)

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**Movie Star Autographs.** $1.00 will buy your list. Phyllis Goldman, 404 E. 75th St., N.Y.C., N.Y. 10021 (8-11'82)

**Buying Autographs** in all fields of interest. Please send description and price to: Jack Good, P.O. Box 4462, Ft. Lauderdale, Florida 33338. (4'82-5'83)

## 11. FILMS/VIDEO

**CLASSIC MOVIES, TV SHOWS** on videocassette! Many rarities! Discount prices! Catalog: $2. VIDEO DOE, Dept. hsm, P.O. Box 569, Van Nuys, CA 91408. (9-11'82)

**Free catalog** - rare movie sound tracks - 12" LP. TRAN - Box 1023 -NYC, 10009. (9-10'82)

Original 16mm odd Shirley Temple films. One large 12" reel of each of her early movies, 37 minutes. $100 per reel plus $3 postage. SASE with order. Frank Garcia, 8963 S.W. 34th St., Miami, FL 33165 (10-11'82)

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Thousands of titles available! Both Super 8 Sound and Silent films, Beta and VHS videotape formats. Write for **FREE** lists. The **SHEIK FILM STORE,** Dept. H.S., 1823-25 Airline Hwy., Metairie, LA 70001. (TF)

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SUPER 8, Videocassettes, 16mm & 8mm full length features & shorts for home entertainment. Hundreds of titles, from classics to current theatrical releases. Send for free film and/or video catalogs. Niles Cinema, Box 1576-HS, South Bend, IN 46634. (TF).

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**Rarest Streisand, Garland, Minnelli** tapes & photos. $3. Mike McGarry, 4387 Angela Dr., So. Euclid, OH 44121. (8-11'82)

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FOR SALE: BLUM SCREEN WORLDS, Vols. '55, '59, '75, '76. Also GWTW, Shirley Temple, Chaplin and other unusual items. Eddie Colbert, 9000 Sunset Blvd., #305, L.A., CA 90069 (10-11'82)

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FOR SALE: **Old Sheet Music** including movies, shows, patriotic, jazz, etc. $2 for 47-page brochure. Have search service and also buy music. Beverly Hamer, Box 75, E. Derry, NH 03041. (10-2'83)

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**BOGART! CAGNEY! MONROE!** Original movie posters, lobbies, stills for sale. Thousands ot titles from 30s to 80s. Send legal size **S.A.S.E.** for giant list. Michael Danese, 20 N. Oakley Rd., Upper Darby, PA 19082 (10-5'82)

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For sale: **JEANNE CRAIN** MEMORABILIA; stills-posters-pressbooks; low rates; Charles Finley; 10865 Fruitland Drive; Studio City, CA 91604. (8-10'82)

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120 W. 3rd St., New York, NY 10012. (212) 674-8474. open everyday 1:00-8:00 p.m. Free lists. For sale, stills, posters, film old and new. Color stills. (8-3'82)

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We have almost 400 different photos available in portraits and scenes from this 1939 classic. Send $1.50 for postage to inspect the samples to QUALITY FIRST, 6546 Hollywood Blvd., Suite 201, Hollywood, CA 90028. (TF)

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**RKO - 1929**

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Wanted: Letters, scripts, memorabilia of Viven Leigh or GWTW. M. Shapiro, 1619 1B Third Ave., NY, NY 10028 (9-10'82)

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**BARBARA STANWYCK:** Writer doing biography looking for all Stanwyck material and interviews with Stanwyck's friends, co-workers. Also video tapes of films. Contact Al DiOrio, 21 Greentree Road, Stratford, New Jersey 08084. (9-12'82)

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Wanted to Buy: Any **A Chorus Line** memorabilia (programs, posters, reviews, pictures, scripts, *anything*). Kathy Krumm, 1626 Rodeo Rd., Arcadia, CA 91006. (9-10'82)

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Wanted to purchase individual records or complete set **Time/Life "Swing Era."** Pete Shaver, 118-18 Union Turnpike, Apt. 7G, Kew Gardens, NY 11415 (10-11'82)

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**VHS VIDEO TAPES** of Betty Grable musicals wanted. Also Connie Francis in "Looking for Love" (1964) & "When the Boys Meet the Girls" (1965). Tony Benvenuto, 2832 East 8th St., Kansas City, MO 64124 (10-11'82)

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**ALAIN DELON,** French movie star photographs wanted. State price. Paul David Perez, 2810 Tenth St., Berkeley, CA 94710 (10-11'82)

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WANTED—Motion Picture: 6/43, 10/47, 12/47. Photoplay: 8/50. Various issues: Movie PinUps, Movie Life Yearbook. Radio tapes of Stanwyck, Sheridan, Janet Blair, Jane Russell. Ray Hagen, 4707 Connecticut Ave. NW, Washington DC 20008 (10-11'82)

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**Wanted: Monroe, Eastwood,** Dean, Shields, Ford and Fisher material. Brian Mills, 30 Bantry Close, Sheldon, Birmingham, England (10-11'82)

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**WANTED:** Color material on L. Antonelli, A. Barbeau, Y. De Carlo, B. Eden, T. Moore, M. O'Hara. Buy or trade. R.F. Reynolds, P.O. Box 117, Federal Park, NY 11001 (10-11'82)

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**Wanted: JEAN HARLOW** memorabilia; esp. autographs, original Bull & Hurrell portraits, & things that belonged to her. Contact Sandy Arcieri, 9530 Clifton Pk., Evergreen Pk., IL 60642 (10-11'82)

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**WANTED: Shirley Temple** memorabilia. Paper dolls, glass, postcards, ads, sets, films, figures, jewelry, records, originals only. No offers. Describe and price with a SASE. Garcia, 8963 S.W. 34th St., Miami, FL 33165 (10-12'82)

---

**LANA TURNER** covers wanted. Please be specific. Pete Huss, 1908 Walcott Way, Los Angeles, CA 90039. (9-10'82)

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**PHOTOGRAPHS** wanted of actor and movie star Ronald Reagan. State price. Paul David Perez, 2810 Tenth St., Berkeley, CA 94710. (9-10'82)

---

**JAMES DEAN,** movie star photographs wanted. State price. Paul David Perez, 2810 Tenth St., Berkeley, CA 94710. (9-10'82)

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**I WANT TO BUY VHS VIDEO** cassette movies with the following titles: Two Weeks With Love, Give a Girl a Break, I Love Melvin, Affairs of Dobie Gillis, Hit the Deck, Athena, Cattered Affair, It Started With a Kiss. Jeanne Bilyeu, 5713 Rosario Blvd, No. Highlands, CA 95660. (9-10'82)

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**Videotapes,** VHS format on McDonald, Eddy & Lanza, Rose Marie, Bittersweet, Firefly, Serenade, etc. J. Romero, 5471 Victoria Ave., LA, CA 90043. (8-10'82)

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**Wanted:** Anything on the Swedish group ABBA. Karen Kenkel, 1037 Kings Park Rd., Memphis, Tenn. 38117. (8-10'82)

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**Wanted: Stills,** magazine articles, publicity material or anything else from British PBS series "To The Manor Born" which stars Peter Bowles and Penelope Keith. Eileen Patrick, 2291 Claiborne Drive, Clearwater, Fl. 33516 (8-10'82)

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**Wanted: Lingerie items** of Jean Harlow, Hedy Lamarr. What have you, price? Joseph P. Harlow, 711 Huffman Ave., Dayton, OH 45403. (9-10'82)

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**Collect** on Mark Hamill, Richard Hatch, Nigel Terry, Robert Wagner & Natalie Wood: Claudia Wallace, 23999 Westwood, Westlake, Ohio 44145. (9-10'82)

---

**SEEK SHEET MUSIC** from films. Astaire, Hepburn, Faye, Grace Kelly especially sought. Please send lists. Allan Salyers, P.O. Box 42256, Pittsburgh, PA 15203. (9-10'82)

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**Wanted: Marilyn Monroe** - any material. I'm especially hunting the Laurie Palmer/Joe Franklin book of 1953 and old magazines. Pat Austin, 1520 E. 9th St., Anniston, Al. 36201. (9-10'82)

---

**Wanted: Anything** on Tony Orlando, Freddie Prinze. Answer fans: Kathy Steffen, 4041 Rocky River Dr., #3, Cleveland. OH 44135. (9-10'82)

---

**WANTED: 8x10 (or larger) b/w ads** from Mitchel Leison films (Midnight, Easy Living, etc.) Barry Cherin, Box 8021, North Hollywood, CA 91608. (9-12'82)

---

**BARBRA STREISAND** Movie Material WANTED. Any cover magazines, VHS video appearances, anything and everything. Randy Emerian, P.O. Box 11517, Fresno, CA 93773. (9-10'82)

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**BETTY GRABLE**—Anything to buy. clippings, stills, old recordings, lobbies. Contact: Keith Raistrick, 6/233 Brighton Road, Elwood 3184, Australia. (8-11'82)

---

**CHUCK NORRIS** material wanted. Will buy/trade. Ilona Zoerner, 66-51 Fresh Pond Road, Ridgewood, N.Y. 11385 (6-10'82)

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**WANTED AUTOGRAPHS**

in all fields. Please send description and price to Jack Good, P.O. Box 4462, Ft. Lauderdale, FL 33338. (9-'81-10-'82).

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**WANTED VIDEO TAPES**

in the Beta format of the following movies: "Can't Help Singing" in color with Deanna Durbin & Robert Paige, 1945 issue. "Lady in a Train" with D. D. & David Bruce, B&W, 1945. "Salome, Where She Danced," color, 1944, Yvonne De Carlo. "Lady in the Dark," color, 1944, with Ginger Rogers & Ray Milland. Larry Denis, 20 E. Main St., Apt. 77, Los Gatos, CA 95030 (6-11'82)

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**WANTED: VIDEO TAPES** in the Beta format of the following movies: "The Astronaut" with Monte Markham, Jackie Cooper (1972), "The Weekend Nun" with Joanna Pettet and Vic Morrow (1972), "Kiss of Fire" Jack Palance (1955). Bobbie Young, 1037 Kings Park Rd., Memphis, TN 38117. (9-12'82)

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**PHOTOGRAPHS** wanted of James Dean, the movie star. State price. Paul David Perez, 2810 Tenth St., Berkeley, CA 94710 (10-11'82)

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**I will buy** in mint condition Royale 1332 12" LP "An Hour of Cole Porter Tunes" - Barry, Duna 1709 Levittown, Catano, P.R. 00632. (9-10'82)

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WANTED: Helmut Berger, Rosalind Russell (portraits, film reviews), Lisa Gaye, Sophia Loren (early, recent), Ingrid Bergman material. Bill Balloune, 3649 Via Mar Monte, Carmel, California 93923. (9-10'82)

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**WANTED:** Anything on **JUDY GARLAND.** Photos, books, records, etc. I am also interested in joining her fan club(s). Please contact Zemira Baker, 2640½ Ohio Avenue, Southgate, CA 90280. (10-12'82)

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**Wanted 8x10 photos** and stills on Liza Minnelli and Barbra Streisand. Ricky DeRocco, 1628 Clementian St., Utica, NY 13501. (9-10'82)

## 17. FAN CLUBS

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**DEBBIE REYNOLDS FAN CLUB** Jeanne Bilyeu, president. Contact Jeanne Bilyeu, 5713 Rosario Blvd., No. Highlands, CA 95660. (9-10'82)


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**Ingrid Bergman** would like to correspond with other fans. Patricia Marsolais, 6 No. Pine Ave., Albany, N.Y. 12203. (8-9'82)

**WANTED: ANY FRED ASTAIRE** photos, sheet music, or memorabilia. Contact K. Kornaus, 2609 W. Southern, Space 266, Tempe, AZ 85282. (9-10'82)

**Wanted: Cecile B. DeMille's** "The Greatest Show On Earth," stills, clips, movies, articles, etc. Dom Yodice, 90-23 199th St., Hollis, NY 11423. (9-10'82)

## FAN CLUBS

**RAY HEATHERTON FANS!** Join his club. R.H. Irish Players club, 2 journals $6 yearly. Club card. Annette & Bill Greehy, 4879 Broadway (2E) NY, NY 10034. (9-10'82)

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Postage & handling. Marie Giusti, 497 Atlantic Ave., Brooklyn, NY 11217. (9-10'82)

**New members welcome** - Names up for 1983 awards now being nominated Bessie Learn, Winnifred Bryson, Josephine Dunn, Vilma Banky, Greta Neissen, Buster Collier, Swanson, others. Rosemary Award Association, 1211 Rally Ave., Greater Capitol Heights, MD 20743. (9-10'82)

**LIZA FANS**
Limelight on Liza. Liza Minnelli's official Fan Club. Headquarters in L.A. In existence since 1965. Details: Darrell Bennett, P.O. Box 14024, Atlanta, GA 30324 (10-11'82)

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# MOVIEREEL

Continued

Films at a presentation held at USC...Patrick Wayne is headed for St. Petersburg, Florida for a change of pace in Bernard Slade's romantic comedy at the County Dinner Playhouse...**Jan Sterling** and **Evelyn Keyes** with **Betty Garrett** in Terry Kingsley Smith's "Breaking Up the Act" which **Ross Hunter** will stage Oct. 26 for the Beverly Dinner Theatre, in New Orleans...In mid-September the British paperback version of **David Niven's** best seller "Go Slowly —Come Back Quickly" will be published by Coronet with a 600,000 copy edition scheduled...also *Noel Coward's Diaries,* publisher, Little, Brown has a mid-October publishing date...In the talking stages is a Braodway version of "Arsenic and Old Lace" to star **Geraldine Page...James Cagney** had sold the rights to turn his autobiography *Cagney by Cagney* into a major musical...**Anne Baxter,** who is making her Shakespearean stage debut as Gertrude in Hamlet at the American Shakespeare Theatre in Stratford, Connecticut fractured her ankle in a backstage accident and is performing her role in ankle cast...**Mervyn LeRoy** and **Carl Foreman** were honored at the Deauville Film Festival in France...ITC Entertainment's *The Mirror Crack'd* starring Elizabeth Taylor, Rock Hudson, Angela Lansbury, Kim Novak, Tony Curtis, Edward Fox and Geraldine Chaplin has been sold to CBS TV..."The Theatre Revolution, a March Away from the Past" is the convention theme of **ShoWest '83** which takes place at MGM Grand Hotel in Las Vegas, Feb. 8-10, 1983. The event will be devoted solely toward a peak of excellence in theatre operation against encroaching pay TV...A remake of *She,* an Italian American coproduction is filming in Rome. Helen Gahagan Douglas appeared in the original movie...Broadway revival of *Caine Mutiny* in December will star **Darren McGavin** and **Patrick O'Neal** ...*House of the Long Shadows* is being filmed on location in England. Veteran horror stars, **Vincent Price, Christopher Lee, Peter Cushing** and **John Carradine** star in the film...**George Hurrell** who began photographing cinema stars in 1929 and continues to work in Hollywood is having a photographic exhibit this month at Chapman's Picture Palace, 1757 N. Las Palmas, Hollywood...**Connie Stevens** will head the cast of the bus and truck edition of "I'm Getting My Act Together and Taking It on the Road," which launches its tour Oct. 8 in Hershey, Pa. ...**Julie Harris** and Roy Dotrice will appear in a world premiere at the Repertory Theatre of St. Louis next spring (March 18 opening). Clyde Talmadge's "Under the Ilex Tree" will star Harris and Dotrice in a two-person production based on the activities and writings of Britain's literary Bloomsbury Group.

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## SINATRA OPENS AMPHITHEATER IN DOMINICAN REPUBLIC

Frank Sinatra inaugurated the new amphitheater in Altos de Chavon, a special arts colony in La Romana, Dominican Republic, with a "Concert For The Americas" (Aug. 20).

Altos de Chavon was conceived and funded by Gulf & Western Industries with the aim of generating interest in Dominican art and encouraging local artists. Totally handmade by local stonemasons and craftsmen, the village sits on a plateau high above the Chavon River. The 5,000-seat amphitheater follows traditional classical Greek lines and features a 10,000-watt sound system and state-of-the-art lighting. It is being touted as one of the top professional showplaces in the Caribbean.

**Film Festivals**

**U.S. Indian Film Festival,** Nov. 12-14 at Palace of Fine Arts Theatre in San Francisco. Entries include films made by or about American Indians.

**San Francisco Film Festival,** now in quasi-merger with Los Angeles' FIlmex and much reduced in scope, particularly for this November's 26th installment, picked up a $39,200 grant from the city's hotel-motel tax fund.

**International Federation** of Film Producers Association announced the following festivals & dates:

Sept. 24-Oct. 10 - New York, U.S.

Sept. 28-Oct. 7 - Vancouver (children's films), Canada.

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# *FILM FAN QUIZ*

**by Stephen W. Anderson**

*TEST YOUR MOVIE KNOWLEDGE . . .*

1. What was the **first** all-talking, feature-lengthed film?
2. What actresses were **Angel, Half Angel, Fallen Angel, Dark Angel, Black Angel,** and **White Angel?**
3. When did **Gregory Peck** command a whaling ship, a nuclear submarine, a sealer, and a sailing frigate?
4. What mystery writers created the much-filmed characters **Nick and Nora Charles, Philip Marlowe,** and **Simon Templar?**
5. Cinema mogul **Herbert J. Yates** was in charge of what studio?
6. What Academy Award winning songs were written by **Jerome Kern?**
7. Who played in the **Mexican Spitfire** series?
8. What was **Burt Lancaster's** former profession?
9. What do **Greta Garbo, Lizabeth Scott, Virginia Grey,** and **Margaret Lindsay** have in common?
10. What silent actresses starred in the films **Tess of the Storm Country** (1922), **Camille** (1927), and **The Winning of Barbara Worth** (1928)?
11. What directors are usually associated with **John Wayne** and **Humphrey Bogart?**
12. What actors have played Robin Hood and his progeny in the films **The Adventures of Robin Hood** (1938), **Prince of Thieves** (1945), **Bandit of Sherwood Forest** (1948), **Rogues of Sherwood Forest** (1950), and **The Story of Robin Hood and His Merrie Men** (1952)?
13. Who was the Queen of Hollywood to Clark Gable's King?
14. Who was **Laura, Margie, Stella, Peggy,** and **Suzy?**
15. What was the first films of **Gregory Peck, Kirk Douglas, Burt Lancaster,** and **Richard Widmark?**
16. What are the screen names of English actresses **Marjorie Robertson, Felicia Riese, Joan Summerfield, Margaret Day,** and **Phyllis Bickle?**
17. What were the themes of the pictures **Lost Weekend, Crossfire, Storm Warning,** and **The Man With The Golden Arm?**
18. What actresses starred in **The Last of Mrs. Cheyney** and its two remakes?
19. In 1942 **Noel Coward** received a special Academy Award. For what accomplishment?
20. Who was born in the Scottish town of Helensburgh?
21. When did **Cary Grant** portray an angel, a ghost, a cat burglar, a baby doctor, and a turtle?
22. What is actress **Arline Judge** famous for?
23. Who are the actress wives of Charles Collingwood, Senator John Warner, Brigadier General Robin Olds, Buddy Fogelson, and Norton Simon?
24. What famous author did **Herbert Marshall** portray?

*ANSWERS*

1. **The Singing Fool** (1948) with Al Jolson and Betty Bronson.
2. Marlene Dietrich, Loretta Young, Linda Darnell, Merle Oberon, June Vincent, and Kay Francis.
3. **Moby Dick** (1956), **On The Beach** (1959), **The World In His Arms** (1952), and **Captain Horatio Hornblower** (1951).
4. Dashiell Hammett, Raymond Chandler, and Leslie Charteris.
5. Republic Studios.
6. "The Way You Look Tonight" from **Swingtime** (1936) and "The Last Time I Saw Paris" from **Lady Be Good** (1941).
7. Lupe Velez, Leon Errol, and Donald Woods (later Buddy Rogers).
8. Circus acrobat.
9. None has ever married.
10. Mary Pickford, Norma Talmadge, and Vilma Banky.
11. John Ford and John Huston.
12. Errol Flynn, Jon Hall, Cornell Wilde, John Derek, and Richard Todd.
13. Myrna Loy.
14. Gene Tierney, Jeanne Crain, Ann Sheridan, Diana Lynn, and Jean Harlow.
15. **Days of Glory** (1943), **The Strange Love of Martha Ivers** (1946), **The Killers** (1946), and **Kiss of Death** (1948).
16. Anna Neagle, Patricia Roc, Jean Kent, Margaret Lockwood, and Phyllis Calvert.
17. Alcoholism, anti-Semitism, Ku Klux Klan, and drug addiction.
18. Norma Shearer in 1929, Joan Crawford in 1937, and Greer Garson in 1951 version entitled **The Law and the Lady.**
19. For producing, directing, writing, scoring, and starring in **In Which We Serve.**
20. Jack Buchanan in 1891, Deborah Kerr in 1921, and also John Logie Baird, the inventor of television.
21. **The Bishop's Wife** (1948), **Topper** (1937), **To Catch A Thief** (1955), **Every Girl Should Be Married** (1948), and **Alice in Wonderland** (1933).
22. For having married and divorced seven times.
23. Louise Allbritton, Elizabeth Taylor, Ella Raines, Greer Garson, and Jennifer Jones.
24. Somerset Maugham in **The Moon and Sixpence** (1942) and in **The Razor's Edge** (1946).

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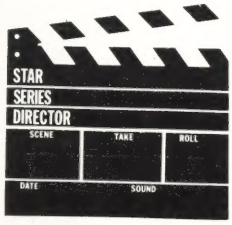

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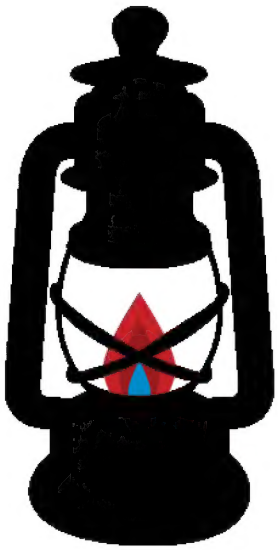

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